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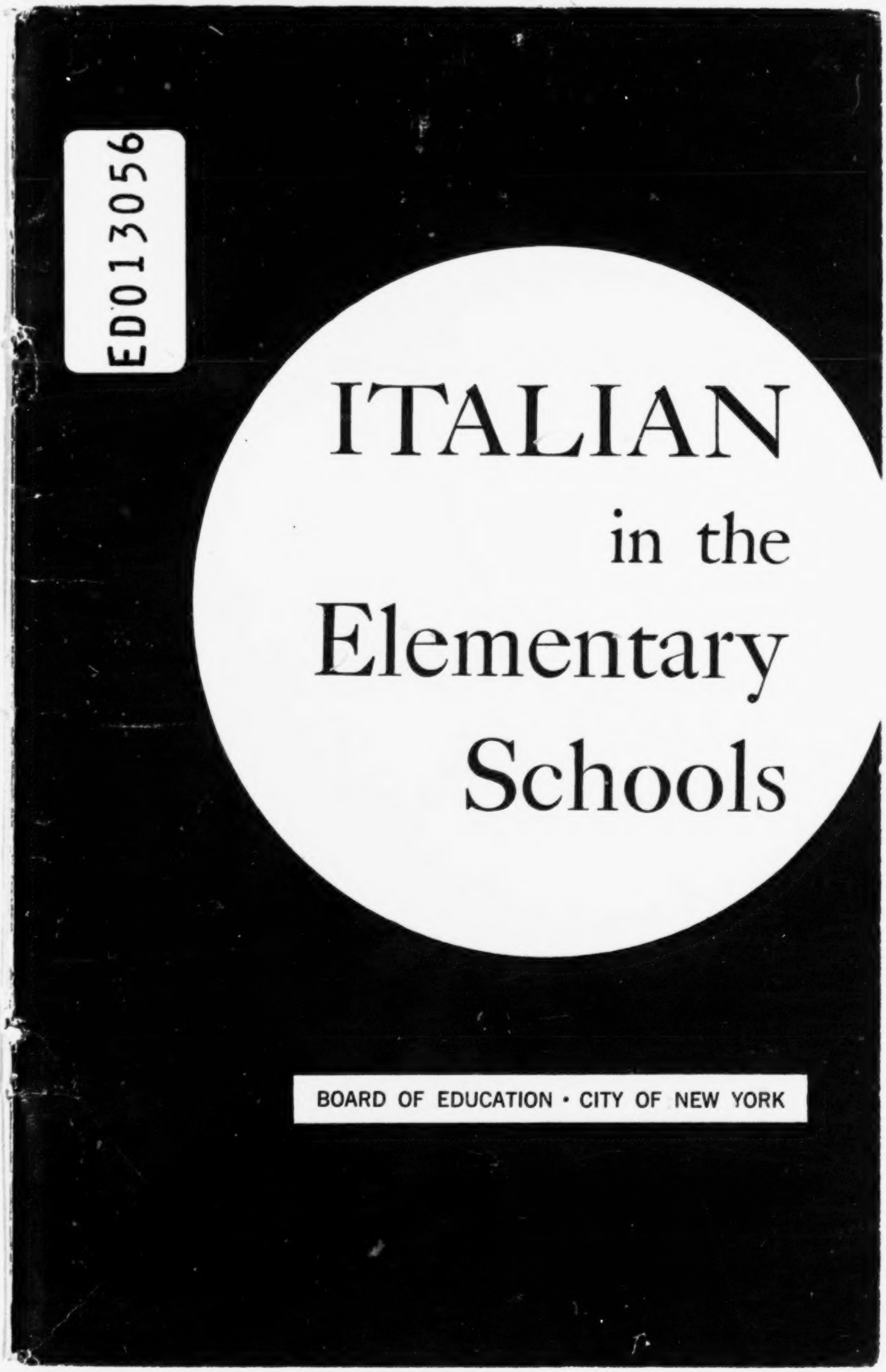
THE FIRST PART OF THIS CURRICULUM GUIDE FOR SUPERVISORS AND ELEMENTARY SCHOOL TEACHERS OF ITALIAN IS DEVOTED TO AN EXPLANATION OF THE PHILOSOPHY, OBJECTIVES, COURSE CONTENT, AND METHODS OF TEACHING FOREIGN LANGUAGES IN THE ELEMENTARY SCHOOLS. IN THE SECOND PART, THE TOPICS TO BE TAUGHT ARE DEVELOPED IN DETAIL. EACH TOPIC FOR THE FIRST, SECOND, AND THIRD YEAR OF INSTRUCTION IN ITALIAN IS DISCUSSED ACCORDING TO INTRODUCTION, SUGGESTED PROCEDURES, VOCABULARY AND SPEECH PATTERNS, AND ACTIVITIES. SONGS, POEMS, AND GAMES ARE ALSO GIVEN FOR EACH OF THE TOPICS DISCUSSED. THE BASIS FOR THIS GUIDE IS A MODIFIED AUDIOLINGUAL APPROACH IN WHICH THE TEACHING OF CULTURE IS ADVOCATED ALONG WITH THE SUGGESTED TECHNIQUES FOR DEVELOPING AND TESTING THE LISTENING, SPEAKING, READING, AND WRITING SKILLS. A BIBLIOGRAPHY OF CURRICULUM BULLETINS, CONFERENCE REPORTS, BOOK LISTS, AND OTHER SOURCES IS INCLUDED. THIS DOCUMENT IS AVAILABLE FOR $2.00 FROM THE BOARD OF EDUCATION OF THE CITY OF NEW YORK, PUBLICATIONS SALES OFFICE, 110 LIVINGSTON STREET, BROOKLYN, NEW YORK, 11201. (SS)



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ITALIAN in the Elementary Schools

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ITALIAN in the Elementary Schools

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FOREWORD

The teaching of foreign languages in the elementary schools (FLES), begun as an experiment in 1957, has been accepted as an optional curriculum area. French, Spanish, Hebrew and Italian are now being taught in a limited number of classes of intellectually gifted children.

French in the Elementary Schools and *Spanish in the Elementary Schools*, Curriculum Bulletins Nos. 13 and 14, 1961-62 Series, are now in the schools. Materials for Hebrew will be available during the forthcoming year.

Italian in the Elementary Schools is intended to meet the needs of supervisors and teachers of Italian in the elementary schools. The keynote of the program is the systematic development of the four language skills, i.e., listening, speaking, reading, and writing, with primary emphasis on listening and speaking. The program also recognizes the need to acquaint the pupils with the cultural background of the Italian people as a means of strengthening international understanding.

JOSEPH O. LORETAN
Deputy Superintendent
Instruction and Curriculum

December, 1965

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Introduction

There has been a growing national awareness of the need for more Americans to be able to communicate in a language other than English. This awareness has been accompanied by a renewed interest in all the aspects of foreign language learning and a realization of the need to reexamine not only the nature of language and of language learning, and the methods and materials used in language teaching, but also the length of time spent on language study.

Authorities agree that it takes a great deal of time to achieve competence in the communication skills of a foreign language. Even the most experienced language student will succeed in understanding and speaking a new language only in proportion as he spends time practicing these skills. Authorities agree too, that the young child, because of his ability to imitate and to reproduce sounds accurately, and because of his lack of self-consciousness, learns the communication skills much more quickly than does the adolescent or adult.

In order to provide for a longer sequence of foreign language learning, and to take advantage of the fact that children usually learn to understand and speak languages more easily than adolescents and adults, New York City instituted in 1957 an experimental program for the teaching of French and Spanish in four classes of intellectually gifted children. Enthusiasm on the part of the children, teachers, supervisors and parents led to the expansion of the program and the introduction of Hebrew and Italian. In March, 1964, the Board of Education officially established foreign languages as an optional curriculum area in the elementary school. As of September, 1964, approximately 217 classes of intellectually gifted children in 83 schools were being taught French, Spanish, Italian, or Hebrew.

The program will be extended as qualified teachers become available. To facilitate this, the Board of Examiners has been authorized to test licensed teachers of common branches for ancillary certification in foreign languages.

How To Use This Bulletin

This bulletin is intended as a guide to those teachers who are teaching Italian in the elementary school.

The first part of the bulletin is devoted to an explanation of the philosophy, the objectives and the outline of content of the foreign language elementary school (FLES) program, as well as to the methods of teaching the various language skills. The second part of the bulletin develops in detail the various topics to be taught.

It is suggested that the teacher begin by reading carefully the first part of the bulletin. As she prepares her daily plans, she will find it helpful to refer frequently to and reread specific sections, especially those which explain the techniques of teaching the various skills.

For the second part, which develops in detail each topic to be presented, a quick first reading is suggested in order to understand the general scope of the three year program. Teachers of first year language classes will then concentrate on the topics developed for that grade and prepare their plans from each topic sequentially. Teachers working with second year language classes will want to be completely familiar with the topics in the first year of instruction, since the development of the topics of the second year depends upon the learnings in the first year. Similarly, it is assumed that teachers assigned to third year language classes will read carefully and know thoroughly the content and procedures involved in the first and second years of language instruction.

The topics as outlined in the first, second and third year of instruction are not intended as daily lesson plans. It may take weeks to cover a particular topic, depending on the class. Each topic consists of an "Introduction," "Suggested Procedure," "Suggested Vocabulary and Speech Patterns" and "Suggested Activities." Before beginning a topic with her class, the teacher will read the entire section devoted to that topic. In preparing her daily lesson plans, she will find that the "Introduction" will help by suggesting the most useful illustrative material. From the "Suggested Vocabulary and Speech Patterns" she chooses only those words and expressions that can be learned in one particular lesson. In the "Suggested Procedure" she finds a variety of recommended ways of presenting and drilling the new patterns and vocabulary. Finally, she chooses from "Suggested Activities" those exercises, games, songs, etc. that would be most appropriate for that particular lesson.

A number of songs, poems and games are suggested for each topic. It is not intended that all the games, songs and poems listed be taught. The teacher will choose the one or ones she thinks most appropriate. Singing, reciting poems and playing games are some of the activities of the Italian classroom. However, time should be apportioned in such a way that these activities are not carried out at the expense of the dialogue and pattern practice.

Most of the dialogues in this bulletin are written in both the polite and the familiar forms, although teachers will find it more natural to use the familiar form *tu* when speaking to the children. They will teach the children to use the familiar form among themselves and the polite form when addressing the teacher. As the children advance and begin practicing pattern drills based on verb forms, they should be taught to recognize and be able to use the *tu* form as well as the polite form of each of the verbs studied.

The Foreign Language Program in the Elementary Schools

OBJECTIVES

The New York City elementary foreign language program has been planned not as an end in itself, but rather as the beginning of a long, unbroken sequence of foreign language learning. Authentic, systematic language learning is the keynote of the program, and the objectives are realistic and specific. It is expected that by the end of the third year of foreign language instruction in the elementary school, the child will have developed progressively

> the ability to listen to and understand a native speaker in a conversation based on a situation within the child's experience
>
> the ability to express himself in the foreign language using the correct sound system in a conversation based on a situation within his experience
>
> the ability to read aloud (using the correct sound system) and to read silently (with comprehension and without recourse to English translation) material which has been mastered audio-lingually
>
> the ability to copy material that has been mastered audio-lingually and to write it from dictation, and the ability to do simple written exercises based on the structures learned.

In addition, it is hoped that the children in the FLES program will gradually develop an undestanding and an insight into the behavior and thought processes of the people whose language they have been studying, since language is an integral part of the culture of a people. This will help break down their monocultural orientation and pave the way not only for acceptance but for appreciation of differences among peoples.

Finally, it is hoped that by the end of the third year of Italian instruction the children will have developed a favorable attitude toward foreign language study, and that, in the national interest, some will have been identified as having special aptitude.

RELATIONSHIP TO OTHER CURRICULUM AREAS

The elementary foreign language program is in harmony with the broad educational aims of the elementary school. The topics for each grade were chosen on the basis of the interests of children of elementary school age. The procedures and techniques take into consideration not only the nature of language and of language learning, but also the nature of children's learning. For each topic developed, there are many suggested activities which correlate the foreign language with the program in arithmetic, art, health education, language arts, music, science, and social studies. It has been found that for some children the introduction of the foreign language has vitalized their interest in school.

TEACHING THE LANGUAGE SKILLS

In this bulletin, an eclectic method of foreign language teaching is advocated with emphasis on the development of the understanding and speaking skills. The FLES committee deemed it advisable to take from all methods those features which would help attain the goals of the elementary foreign language program and to reject those that were not in harmony with the overall philosophy of elementary education. It was agreed for example, that the basic language learnings (pronunciation, intonation, structural patterns, vocabulary, etc.) in a beginning language course should be the same in the elementary, junior and senior high school. Nevertheless, it was felt that the subject matter of the authentic conversational situations, which are the core of beginning second language learning, cannot be the same for elementary and secondary school children; that for the elementary school child, pattern drills need to be modified and not overly emphasized; that it is advisable to use a variety of devices to fix a pattern; that it is unwise to prescribe a routine to be followed rigidly during every foreign language lesson; that dialogues are valuable, but they need not be the jumping off point of every presentation.

Guiding Principles

In spite of the fact that there are conditions and procedures which are peculiar to the elementary language program, there are nevertheless fundamental principles of the nature of language and of language learning which are basic to sound language programs at any level. These principles are embodied in the following statements quoted from the writings of two recognized authorities in the field of foreign language, Nelson Brooks of Yale University, and Robert L. Politzer of the University of Michigan:

> "Elements of one language cannot be equated with those of another language."[1]

---

[1] Politzer, Robert L. *Teaching French: An Introduction to Applied Linguistics.* (New York, Ginn and Company, 1960).

> ". . . the student learns the constructions of the foreign language by processes which work from *within* the foreign language, not through translation from his native tongue, and that he learns them by observation and by speaking the foreign language, not by speaking *about* it."[2]
>
> "The psychology of second language learning must take into account three important facts which inevitably determine much of the learning process. First . . . that the native language interferes with the acquisition of the new one; second, that language is habit (or a complex of habits) ; and third, that language is an elaborate system."[2]
>
> "Language is the most typical, the most representative and the most central element in any culture. Language and culture are not separable."[3]

In the application of these principles to the materials presented in this bulletin, the following suggestions are made:

> Words and expressions are taught in context, never in isolation.
>
> Associations are made between the foreign language and the object, picture or action, rather than with the English equivalent.
>
> Italian is the language of the classroom. English is used sparingly and only when necessary for purposes of economy. Sometimes, a brief advance explanation in English may save time. However, skipping back and forth from Italian to English is to be avoided. To learn to speak a foreign language, a maximum amount of practice in speaking that language is needed.
>
> Grammar is learned by imitation, repetition and analogy. Analysis and rules are put off until the more advanced course.
>
> The ear and the tongue are trained before the eye. Every expression is heard and said before it is read and written.
>
> The teacher guards against moving ahead too quickly and every lesson includes some review.
>
> The teacher is the model and speaks at a normal rate of speed. The children, from the very start, express complete thoughts at normal speed and with the correct sound system.
>
> The tempo of the language class is lively and maintained by well-timed changes from one activity to another.

---

2. Politzer, *op. cit.*
3. Brooks, Nelson. *Language and Language Learning: Theory and Practice.* Second Edition. (New York, Harcourt, Brace and World, Inc., 1964).

In every presentation, choral response is used before individual response. This permits more oral participation by each pupil, eliminates embarrassment, and bolsters confidence.

Listening and Understanding

Ear training is an essential part of language learning. What has not been heard accurately cannot be reproduced accurately in speech. From the start children in the language class are taught to listen attentively and discriminatingly as the teacher models each utterance. The children have to listen attentively in order to understand the meaning, and discriminatingly in order to distinguish sounds and sound patterns which will have to be reproduced.

From the very beginning, the teacher uses a few new classroom commands and expressions each day and gradually builds up a repertoire of expressions which require spontaneous comprehension and action response. Early in the course, most of the youngsters learn to understand and to respond to such phrases as:

Polite	*Familiar*
Ascolti!	Ascolta!
Ripeta!	Ripeti!
Si alzi!	Alzati!
Vada alla lavagna!	Va' alla lavagna!
Prenda il gesso!	Prendi il gesso!
Disegni la casa!	Disegna la casa!
Si segga!	Siediti!

Attenzione!
Ad alta voce!

Whenever possible, recordings and tapes related to the material learned are used to provide opportunities for listening to a variety of speakers.

The teaching of a song can help in ear training. First the teacher teaches the words and music of the song. Then, if possible, she plays a recording of the same song performed by a native singer.

The initial presentation of a dialogue requires concentrated listening on the part of the children. The performance of a dialogue depends upon two participants listening and responding in turn.

Question and answer exercises and chain drills are also accepted devices for the development of the ability to listen and understand as well as to respond accurately.

Eventually, the children's progress in listening comprehension will be demonstrated by their ability to answer questions based on a story which has been read aloud to them by the teacher. This story will be made up of a recombination of material already learned.

Speaking

Teaching children to speak in a foreign language includes teaching them what to say in a given situation and how to say it. The "how" involves a new sound system. The "what" involves a new set of tools or basic vocabulary and grammatical (structural) patterns which are peculiar to that language.

PRONUNCIATION

Children will learn to pronounce well only if the teacher has a good pronunciation and if she insists on accurate or increasingly accurate imitation and repetition of what she says. Extensive use of pronunciation drills as such are not recommended on the elementary level. Children imitate well and are not self-conscious. If they are given a good model and enough opportunity to imitate and practice, their pronunciation will improve proportionately.

In presenting new material, the teacher first pronounces the sentence several times while the class listens. She walks around the room so that every child can hear her clearly. If the sentence is too long, it can be broken up into meaningful parts and drilled beginning from the last part of the sentence and building up to the beginning. This is known as the "backward build-up." For example:

a scuola
vado a scuola
Alle otto e mezzo vado a scuola.

The teacher then pronounces the complete sentence again and has the entire class imitate her in chorus. This is done several times and is followed by imitation and repetition by smaller groups, such as half of the class at a time, or first girls, then boys. Finally, individuals are asked to imitate and repeat. In the initial stage, the teacher corrects pronunciation errors as they occur, by offering again a correct model and by requiring more satisfactory imitation. Many teachers have found it efficient to work out sets of signals so that the children know when they are expected to listen; when they are expected to repeat in full chorus; when they are expected to repeat in smaller groups; when they are expected to repeat once or twice. This procedure helps maintain a lively tempo and a maximum of concentration and participation on the part of the class. The memorization of dialogues, jingles, and short poems can be used as exercises in pronunciation.

VOCABULARY, STRUCTURES, AND PATTERN DRILLS

Since pronunciation is not taught by isolated drills, the children learn how to pronounce when they learn what to say in a given situation.

To build up to the point where the members of the class can talk to one another on a specific topic, they must be taught the vocabulary and the basic structures involved in expressing a particular thought. It is important to remember that more time and effort should be spent on teaching structure than vocabulary. Vocabulary is useful only insofar as it helps to express thoughts in authentic language. To express thoughts in authentic language, one must be able to manipulate the basic structures of that language.

The basic structures are taught by having the youngsters imitate and repeat sentences which are models of a particular structural item. After the imitation and repetition phase, the children learn to manipulate the structure by either expanding it or substituting one item for another and making the necessary changes. This is known as pattern practice by means of pattern drills.

It is possible to combine the teaching of vocabulary with pattern practice. For example, in the lessons on the family, which are taught in the first year of language instruction, before any conversation is possible, the children must know what is meant by *la famiglia, il padre, la madre, il figlio*. This is achieved by:

1. Presentation of each new word in association with a picture or a model.

2. Group and individual repetition of each new word in a complete sentence, the construction of which is based on a previously learned structural pattern. This can be done by repetition pattern drills and response pattern drills.

Repetition Drill

Ecco la famiglia.	Ecco la famiglia.
Ecco il padre.	Ecco il padre.
Ecco la madre.	Ecco la madre.
Ecco il figlio.	Ecco il figlio.

Response Drill

Dov'è la famiglia?	Ecco la famiglia.
Dov'è il padre?	Ecco il padre.
Dov'è la madre?	Ecco la madre.
Dov'è il figlio?	Ecco il figlio.
Mostrami la famiglia.	Ecco la famiglia.
Mostrami il padre.	Ecco il padre.
Mostrami la madre.	Ecco la madre.
Mostrami il figlio.	Ecco il figlio.

In the above examples, the children had previously been taught and were completely familiar with the use of *ecco, dov'è, mostrami.* They were now drilling the new vocabulary with these familiar structures.

3. Presentation and practice of new structural patterns which can be used with the new vocabulary. In the lesson on the family, one of the new structures presented is the 3rd person singular of the reflexive verb *chiamarsi.* This may be done by using a repetition drill, a response drill and a substitution drill.

Repetition Drill

Il padre si chiama Luigi Neri.	Il padre si chiama Luigi Neri.
La madre si chiama Maria Neri.	La madre si chiama Maria Neri.
Il figlio si chiama Gino Neri.	Il figlio si chiama Gino Neri.

Response Drill

Come si chiama il padre?	Il padre si chiama Luigi Neri.
Come si chiama la madre?	La madre si chiama Maria Neri.

Substitution Drill

Il padre si chiama Luigi Neri.	Il padre si chiama Luigi Neri.
—————— Maria Neri.	La madre si chiama Maria Neri.
—————— Gino Neri.	Il figlio si chiama Gino Neri.

Dialogues

Memorizing dialogues has long been an accepted device for language learning. The dialogue may be used as the beginning or the culmination of a series of lessons. It permits two children to converse in the foreign language about a subject that interests them both. It affords a functional use for the learned vocabulary and structures. It provides an opportunity for dramatization. It is the first step in the development of one of the most difficult skills in language learning—that of spontaneous, free conversation.

Before presenting the dialogue, the teacher may give a simple explanation in English of what the situation is about. She then proceeds to act out and speak the two parts herself. Here she may use puppets or point to stick figures at the board as she takes each part. She may prefer to have two children stand in front of the room and point to each one as she says his or her part. After the teacher has recited the entire dialogue two or three times, the class is ready for the imitation and repetition phase. For suggestions as to how to teach the pronunciation of a dialogue, teachers are referred to the section in this bulletin on "Pronunciation." After many repetitions, the class will be able to perform the dialogue in chorus, half the class taking each part. Eventually, individual children will recite each part and dramatize the situation accordingly.

One of the intermediate steps between memorized dialogue and free conversation is the adapted dialogue. After the basic dialogue has been memorized, the teacher asks questions and accepts and encourages answers that include vocabulary and structures from previously learned dialogues.

Any question and answer exercise is a form of dialogue and can be used in connection with all of the activities of the language lesson. In a question and answer exercise, however, it is important to provide sufficient practice so that the children learn to ask the questions as well as to answer them.

For suggestions as to how to drill the vocabulary and structures in a dialogue, teachers are referred to the section in this bulletin on "Vocabulary, Structures, and Pattern Drills."

Reading

One of the aims of a foreign language program is to develop progressively the ability to read and understand the language without translation into English. In the early stages particularly, the teacher is constantly aware of the two skills which reading includes, i.e., reading with good pronunciation and reading for comprehension.

Although formal reading is not recommended before the middle of the second year of language instruction, some reading readiness activities can be carried on almost from the beginning of the course. For example, after the children have learned to talk about their surroundings in the classroom, the objects in the room may be labelled in the foreign language. It is important to remember, however, that nothing should be read that has not previously been heard and said. Therefore, objects should be labelled only after their foreign language equivalents have become an active part of the hearing and speaking vocabulary of the children. Similarly, pictures, maps, and charts which are on display in the classroom may be labelled as soon as the words on the labels have been used audio-lingually.

In addition to labelling, there are other practical pre-reading devices. Once the children know the days of the week, the teacher may, each day, write on a corner of the blackboard, the foreign language equivalent of that particular day. She may also write on the blackboard the names of the children who are absent by listing them in a column headed—*assente*. The class has already heard the pronunciation. They now see the graphic representation.

When reading instruction is begun formally (approximately in the middle of the 2nd year of instruction), the basic rule is still the same, i.e., the children learn to read only what they have learned to understand and to say. After having reviewed orally a simple dialogue based on greetings, for example, the teacher arouses the children's interest in seeing the dialogue in written form, and in learning how to read it. She then distributes rexographed copies of the dialogue and proceeds as follows:

1. The teacher reads the passage at the normal rate of speed while the children listen without looking at the written word.
2. The teacher reads the passage at the normal rate of speed and the children follow the printed material.
3. The teacher reads one phrase at a time and the children repeat in full chorus.
4. The teacher reads one sentence at a time; the children repeat in full chorus.
5. The teacher reads one sentence at a time; individual children repeat.

The rexographed dialogues may be numbered and later arranged in the form of a book titled, *"Il Mio Primo Libro d'Italiano."* Simple drawings will have to accompany some of the written material. No English is to appear on these pages.

At first, when the children read only material that has been mastered audio-lingually, they pick up some cues and then proceed to read almost from memory. Nevertheless, correct associations are made and facilitate the next step in reading. At this point, the teacher distributes for reading dialogues which have been adapted and rearranged somewhat so that the children can no longer read from memory.

In the early stages of reading there will be a wide gap between the amount and degree of difficulty of the material that can be spoken and that which can be read. However, with careful planning, the reading does finally catch up with the listening comprehension and speaking. At that point, the teacher finds herself in the ideal situation where she can teach a new dialogue or conversational sequence orally, drill it orally, and then proceed to reinforce it by presenting it in written form for reading.

By the 3rd year of language instruction, simple material other than previously learned dialogues may be presented for reading. The book or story chosen, however, should not contain a great number of new words or structures and the new words and structures that do appear should be explained prior to the reading period.

Once reading has been introduced, the teacher will have to apportion her time carefully. Even though the reading may reinforce what has been learned orally, a great deal of time is still needed for practice in listening and speaking.

Writing

A little writing can be done soon after the reading readiness activities have been initiated. For example, after the children have become familiar with the labels around the room, they may be asked to write similar labels under pictures in their notebooks. More formal writing, however, is taught soon after the formal reading program is begun.

As soon as it is apparent that the children are on the road to pronouncing and understanding the written word with reasonable ease and accuracy, writing practice may be initiated. At this stage, writing consists of copying accurately simple sentences that have been drilled orally; writing the correct form in a structure drill; writing accurately from dictation simple sentences that have been drilled orally.

The copying has value since it makes the children concentrate on exact reproduction and lays the groundwork for correct writing habits. It also offers a means of inductive teaching of structure. After having copied the two following sentences, the children will want to know why "red" (rosso) is spelled differently.

Il fiore è rosso.
La matita è rossa.

With a few more examples, the pattern is easily explained.

Dictation of simple sentences is another exercise in accurate reproduction in graphic symbols of what has been heard over and over again. It brings together pronunciation, comprehension, and knowledge of structural forms. When the children hear and have to write *i libri sono interessanti,* they have to understand what the teacher is saying, associate the sounds with the written symbols, and remember that in some adjectives the *e* changes to *i* in the plural.

In the early stages of writing, it is better to have frequent short dictations than occasional long ones. Many teachers find it helpful to dictate at least one familiar sentence during each lesson. Following is the recommended procedure for a dictation exercise:

> The teacher reads the selection at the normal rate of speed and the class listens.
>
> The class writes as the teacher reads the selection again more slowly, pausing after each phrase and giving the punctuation in Italian.
>
> The teacher rereads the selection at normal speed, repeating the punctuation.
>
> The children listen again and try to fill in their omissions and correct their errors.

Another type of writing exercise requires filling in the correct form in a structure drill. This involves recognition and copying the correct form, as in a multiple choice question, or the actual writing of the form as in a completion exercise.

(Multiple Choice) Egli . . . italiano. (parlare, parlano, parla, parliamo)
(Completion) Loro parlano italiano. Essa . . . italiano

TEACHING GRAMMATICAL STRUCTURES

Every language has a grammar of its own and every method of teaching a language includes some system of teaching grammar. Where the objective of a language teaching program is primarily a listening and speaking one, grammar is approached in a special way. It is not taught by presenting a set of rules to be memorized and applied to specific written exercises. It is taught by requiring the imitation and oral practice of authentic models of sentences containing specific grammatical items. This is commonly referred to as pattern practice. The aim of pattern practice is to make the correct use of the grammatical item automatic. As patterns are practiced, the children see the analogies. From the analogies, generalizations are made. The generalizations, in turn, eventually enable the student to adapt a specific pattern to other linguistic situations. In brief, knowledge of correct forms of grammar is acquired through repeated use.

In an elementary foreign language program where each lesson is developed around a conversational center of interest, it is important that none of the fundamental grammatical items be neglected. It is hoped, therefore, that the following outline of grammatical items to be covered in the first, second, and third year of instruction will prove helpful to the teacher.

First Year of Instruction

In the first year of instruction, the following grammatical items are to be taught for listening comprehension and speaking only:

Articles: definite; indefinite; plural
Nouns: gender; number
Adjectives: agreement; possessive (*il mio, la mia, il tuo, la tua, il Suo, la Sua, il suo, la sua, il nostro, la nostra*); omission of the article before *mio, mia, tuo,* etc., when used with members of the family.
Pronouns: subject[4]
Verbs: the first person singular, second person (familiar and polite), third person singular of the present tense (affirmative, negative

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[4] The use of *lui* for *egli*, *lei* for *essa* or *ella*, and *loro* for *essi* and *este* has been recognized as acceptable and, therefore, some practice in these forms should be given.

and interrogative) of the following: first conjugation verbs; irregular verbs ***avere, essere, fare, stare, andare, dare;*** reflexive verbs ***alzarsi, sedersi, chiamarsi***

Numerals: 1-20
Telling time: on the hour and half hour
Days of the week
Use of *di* to show possession
Contraction of *a* plus the definite article
Use of *da* to indicate at the office of, at the house of
Expression *avere . . . anni*
Use of *fare* with expressions of weather

Second Year of Instruction

FOR LISTENING COMPREHENSION AND SPEAKING

All the grammatical items in the first year of instruction are reviewed. In addition, the following items are included:

Contractions of *di, in, su* plus the definite article
The partitive
Position of adjectives
Numerals from 20-100
Simple arithmetical expressions
Verbs: *sapere* and *preferire* in the first person singular, second person (familiar and polite), third person singular of the present tense in the affirmative, negative, and interrogative; reflexive verbs *lavarsi, toccarsi, mettersi*
Idioms with ***avere: avere fame, avere mal di gola, avere mal di denti***

FOR WRITING

Since the reading and writing skills are not formally introduced until the second half of the second year of instruction, it is impossible to expect the youngsters to be able, at the end of the second year, to write the correct forms of all the structural items listed. The teacher will use her own judgment as to how quickly and to what extent the children will transfer their audio-lingual learnings to the graphic skills. It is wise to proceed slowly at first. Daily short dictations are an invaluable aid. Most teachers will find that by the end of the second year of instruction, the children will recognize the correct forms of the following grammatical structures. This means that they will be able to answer multiple choice questions based on these structures:

Articles: definite; indefinite; plurals
Nouns: gender; number

Verbs: *avere, essere, fare, stare, dare, andare, alzarsi, sedersi, chiamarsi,* and first conjugation verbs in the first person singular, second person (familiar and polite), and third person singular of the present tense in the affirmative, interrogative and negative

Adjectives: agreement

Third Year of Instruction

FOR LISTENING COMPREHENSION AND SPEAKING

All the grammatical items listed for the 1st and 2nd year of instruction are reviewed. In addition, the following items are added:

Adjectives: all of the possessive adjectives

Verbs: first conjugation verbs and *essere, avere, fare, stare, dare, andare, sapere, preferire, alzarsi, sedersi, chiamarsi, lavarsi, mettersi, toccarsi* in the present tense (all persons singular and plural) affirmative, negative and interrogative

Telling time

FOR WRITING

It is expected that by the end of the 3rd year of instruction the children will be able to do simple written exercises such as completion or multiple choice based on all the grammatical items listed for the 1st, 2nd, and 3rd year of instruction.

TEACHING CULTURAL BACKGROUNDS

The following quotations highlight the relationship between language and culture as it is understood today:

> "A foreign language is the way that a native speaker of it feels, thinks, and acts as he talks."[5]
>
> "Culture, in the sense in which it is used by most linguists or cultural anthropologists, is the entire complex pattern of behavior and material achievements which are produced, learned, and shared by the members of a community. Language is part of culture—perhaps its most central part because it is largely language that makes the learning and sharing of behavior possible. Being the central part of culture, it is probably also the best key to that culture. Once more, since it operates within a culture, it should be learned within contexts and situations which are part of that culture . . . Not only is the understanding of French the key

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[5] Andersson, Theodore. "New Concepts in the Meaning of Language." *Looking Ahead in Foreign Languages* (California State Department of Education, Sacramento, 1961).

> to the understanding of French culture, but the reverse is also true . . . Unless we understand the cultural situation in which an utterance is made, we may miss its full implication or meaning. The tie of language study with culture is not an 'option' to be discussed in terms of the preferences of the individual teacher, but actually a practical necessity. A student who reads about a Frenchman going to a *pharmacie* and pictures him going to an American drugstore is in a sense not getting the full meaning of what he is reading."[6]

> "When individuals communicate through language, understanding tends to follow in direct proportion to the similarity of the conceptions they weave about the words being exchanged between them."[7]

For the Italian teacher in the elementary school, teaching Italian culture does not mean teaching a comprehensive course in Italian geography, history, art, literature, science, etc. It does mean developing an understanding of the Italian people, through their language and their way of living. Italian geography, history, art, literature, science, etc. are best treated correlatively in the other areas of the curriculum.

During the time alloted for foreign language study, the teacher is teaching culture every time she talks Italian. Her gestures, her exclamations, her intonation, her voice, her mannerisms are no longer American. For the foreign language teacher who is a native of the foreign country, this comes naturally. For the others, authenticity can be assured by the supplementary use of well chosen records, tapes, filmstrips and films.

The pictures, posters and maps displayed in the room will add to the foreign atmosphere. *Il Cantuccio Italiano* should be set aside for the display of Italian coins, stamps, dolls, books, calendars, newspaper items, menus, etc. The children should be encouraged to add to the collection and the display should be changed periodically to keep interest alive.

The poems and songs taught with each topic should be Italian poems and songs and not translations from the English. This is important since the songs and poems of a country are a basic part of its cultural heritage.

As the topics are developed and after the children have learned to talk in Italian about their immediate environment, the conversation can be geared to a similar situation in the foreign country. The topics based on the city, transportation, and the park, for example, can be developed first with American scenes and then with Italian scenes.

In the third year of instruction, where the center of interest is a trip abroad, each lesson should make Italy a little more real, and the Italian people a little more understandable to the youngsters.

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[6] Politzer, *op. cit.*

[7] Brooks, *op. cit.*

Holidays, as they occur through the year, may be the motivation for the learning of specific holiday greetings and vocabulary, as well as for a comparison of the way of celebrating that holiday in the native country and the foreign country.

Finally, books in English about Italy should be recommended to interested students for supplementary reading, or suggested as possible book reports in the language arts program.

If in teaching the foreign language, we have managed to break down the children's monocultural orientation, and to build up an acceptance and understanding of a way of life that is different from their own, we are well on our way to achieving one of the broader goals of foreign language study.

USING AUDIO-VISUAL AIDS

In developing the four skills in the foreign language course, the teacher can use effectively any number of visual and audial aids to present, supplement or reinforce some part of each lesson.

Real objects, models and pictures are used for the presentation of every topic. Each new word in the foreign language is associated with an object, model or picture, so that English will not have to be used as an intermediary.

To stimulate conversation based on the various topics, such as the family, the home, clothing, transportation, the city, etc., large pictures of scenes based on these topics are most useful. Wherever possible, Italian pictures should be used in addition to the American so that some aspect of the daily life of the Italian people is absorbed together with the language.

Every language room should also have a good map of the country, as well as posters and photographs of places of interest. All of the material in *Il Cantuccio Italiano,* i.e., coins, stamps, books, newspapers, magazines, calendars, menus, etc., are considered visual aids and further the teaching of the culture of the country.

For cultural information as well as visual stimuli for conversation, well chosen slides, filmstrips and films can be used. The Bureau of Audio-Visual Instruction evaluates new materials, and every year prepares approved lists of filmstrips, slides and discs. For the free loan of 16 mm sound films and tape recordings, teachers may refer to the bulletin, *Instructional Films and Tapes,* issued by the Bureau of Audio-Visual Instruction, 131 Livingston Street.

The record player and the tape recorder are invaluable aids to the foreign language teacher, and should be so situated that they can be used frequently with the least amount of inconvenience. It is by means of records and tapes that the children learn to listen to and to understand the language as it is spoken by different people. It is also by means of the record and the tape that the authentic, native pronunciation is brought into the classroom.

Records are particularly useful in the teaching of songs, especially when teachers are not confident in their own musical ability.

The tape recorder, which is the core of the language laboratory, is a most versatile piece of equipment. However, its effectiveness depends upon the quality of the tapes used. The tape recorder can be used for pronunciation drills, structure drills, dictation exercises, comprehension exercises and for testing both pronunciation and listening comprehension. A good pronunciation drill tape provides a model, a pause for repetition, and the correct model again. A good structure drill tape also has a pause for pupil response, provides the correct answer and then has another pause for repetition of the correct answer.

For use of the tape recorder in testing pronunciation and listening comprehension, see section on "Testing" in this bulletin.

Language teachers in the schools where language laboratories have been installed are referred to the bulletin *Using Laboratory Techniques in Teaching Foreign Languages in New York City Schools.*[8]

Tapes and materials for the language laboratory are being prepared under the supervision of Sarah Lorge, Language Consultant for the Language Laboratory Project, BAVI.

The Division of Elementary Schools is selecting and distributing to each language class suitable equipment, books, records and other materials which help achieve the goals of the foreign language instructional program.

TESTING

In the elementary school phase of foreign language study, where objective tests of language achievement as valid measures of accepted criteria are not always readily available, teacher judgments of pupil ability based on day-to-day observations of performance make valuable contributions as evaluative measures. Nevertheless, periodic administrations of well-constructed objective achievement tests of the classroom or city-wide variety are of considerable assistance not only in motivating pupils but in guiding teachers in instructional amendment.

To assist teachers in constructing their own objective tests for classroom use, the following section presents appropriate objective test items for each of the language skills. It is realized that it is not always possible to test one specific skill with one particular test item. Some test items will, for example, test aural comprehension as well as oral ability, and reading as well as writing. Whenever possible, an attempt should be made, either in item construction or in scoring criteria, to keep the various major skills separated.

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[8] Board of Education of the City of New York. *Using Laboratory Techniques in Teaching Foreign Languages in New York City Schools.* Curriculum Research Report. (New York, The Board, 1961).

Listening

RESPONSE TO COMMANDS

From the very beginning of the course, the teacher can test a child's understanding of what she is saying by noting his response to commands given in the foreign language. At first, these commands are simple:

Apri la porta, per piacere.

They can become more difficult:

Va' alla lavagna, prendi il gesso, e scrivi il numero undici.

The commands in this type of test may be made by a voice on tape. However, whether on tape or live, this test would have to be administered on an individual basis.

COMPREHENSION OF NAMES OF CONCRETE OBJECTS

For this type of test, the teacher may use a tape recorder and rexographed sheets which contain several series of pictures. The voice on tape names an object and the children mark the corresponding picture on their papers.

COMPREHENSION OF ACTION WORDS AND PHRASES

Here again the teacher may use the tape recorder and rexographed booklets containing several series of pictures. The voice on tape makes a statement and the children mark the picture that best represents what they hear. For example, the children hear *Tira vento.* They see on their papers 4 pictures. They must mark the one which illustrates the fact that it is a windy day.

COMPREHENSION OF THOUGHTS AS EXPRESSED BY PATTERNS PECULIAR TO THE FOREIGN LANGUAGE

For this question, too, a series of pictures is needed. The voice on tape makes an incomplete statement. One of the pictures in the series correctly completes the thought. The children mark the correct picture.

Voice on tape: Quando sono ammalato vado dal . . .
Pictures: butcher, baker, doctor, dentist

The children mark the picture of the doctor.

TRUE OR FALSE

For this question, the children write "sì" or "no" in response to statements made by the voice on tape.

Oggi piove.
Adesso siamo a casa.

This is really a listening comprehension test since the only writing required is "sì" or "no."

Multiple Choice

The voice on the tape asks a question and then gives 4 possible answers preceded by the letters, A, B, C, D. The children put a mark on the letter that corresponds to the correct answer.

Voice: Che tempo fa?
A. Molto bene, grazie.
B. Fa cattivo tempo.
C. Sono le due.
D. Ho dieci anni.

On their papers the children see A B C D and should put a mark on B.

Completion

An incomplete sentence is heard on the tape followed by 4 answers, A B C D. The children mark the letter which corresponds to the correct answer.

Voice: Oggi è . . . A. il primo luglio B. lunedì C. venerdì D. giorno di festa

On the paper the children see A B C D and should mark C.

Comprehension of a Paragraph or a Short Story

This is the most difficult of the listening comprehension test questions. The voice on tape reads a paragraph, and then asks questions based on it. Each question is asked twice. For each question 4 answers are given preceded by the letters A B C D. The children mark the letter which corresponds to the correct answer.

Speaking

Unless a language laboratory is available, the speaking tests must be administered individually and away from the rest of the class. There are several ways of administering the speaking test.

Without tape recorder — The teacher asks the questions. The child answers. The teacher rates the responses immediately using a numerical scale.

With one tape recorder — The teacher asks the questions. The child records his responses on tape. The tapes are rated after all the children have been tested.

With two tape recorders— The two tape recorders are set up so that the pupil tested hears the taped voice through a set of ear phones and records his answer on another tape.

Testing the speaking skills means testing pronunciation and intonation, ability to express thoughts (which implies comprehension of what has been heard) and control of structural patterns.

MIMICRY

In this type of question, the child repeats exactly what the voice on tape says. Each item in this question is chosen for a particular sound, for liaison or for intonation. One way of rating this type of question is on a numerical scale with numbers from 1 to 3 (1 unsatisfactory, 2 satisfactory, 3 superior).

ORAL READING

Each child is asked to read a selection made up of a recombination of familiar material. To standardize the rating procedure, it is best to have the oral reading recorded on tape. The rating is based on a numerical scale and should take into consideration pronunciation of sounds, intonation, and reading with comprehension.

SPONTANEOUS RESPONSE TO QUESTIONS

In this type of test, the teacher or the voice on tape asks a question and the youngster records his answer. This question tests comprehension of the spoken language, the ability to frame a response spontaneously in the correct structural form, and to give that response freely with the correct pronunciation and intonation.

SPONTANEOUS RESPONSE TO A PICTURE

In this type of question, the child is shown a picture and is asked to talk about it. The answer must cover specific items such as: Who is in the picture? Where is he? What is he doing?

Reading

MULTIPLE CHOICE

This test can be administered to a group. The children have in front of them a reading selection made up of a recombination of the vocabulary and structural patterns taught. They are asked to read the paragraph and answer the questions based on it. Each question is followed by 4 answers, one of which is correct.

TRUE OR FALSE

For this test, the same procedure is followed as for the multiple choice reading comprehension test. However, after reading the selection, the children are required to indicate whether the statements based on it are true or false.

READING AND STRUCTURE

This is a group test. The children are confronted with written sentences each of which has a word or phrase missing. Several choices appear in parentheses at the end of each sentence. The correct answer must be selected. For this test the children must know how to read, and also have a recognitional knowledge of the grammatical structure involved.

Mio padre . . . il giornale. (leggiamo, legge, leggono, leggo)

Writing

DICTATION

Writing tests are administered to the entire group. In the dictation test, a selection can be read by the teacher or by a voice on tape. The dictation is usually read once while the children listen. It is read again as the children write. A third reading permits them to look over their work and make corrections.

WRITING AND STRUCTURE

In this test, the children are asked to write the correct form based on a pattern given as a model.

Mio padre legge il giornale.	Il ragazzo è intelligente.
Io . . . il giornale.	Le ragazze sono . . .

Suggested Topics: First Year of Instruction

MY SCHOOL *(Greetings, Introductions, Days of the Week)*

Introduction

These are the first lessons in Italian. The teacher is the major resource in the language learning process. It is her enthusiasm for the Italian language and her understanding of the Italian people which arouse and sustain the children's interest. It is a good idea to begin by teaching the youngsters how to greet each other in Italian. If at the end of the first Italian lesson, they can say and understand a few simple sentences, their excitement and feeling of accomplishment will go a long way in helping them over the hurdles that lie ahead.

Suggested Procedure

1. The teacher walks up to a child, shakes his hand and says, *Buon giorno, Giovanni.* She then pretends to be John and answers for him, *Buon giorno, signora.* This is repeated with several youngsters until it is obvious that most of the children in the class can pronounce, *Buon giorno, signora,* and understand that it is a greeting. The teacher may then begin to vary the pattern by using, *Buon giorno, ragazzi,* and by requiring a choral answer, *Buon giorno, signora.*

2. The teacher continues by saying, *Io sono la maestra.* (She points to herself.) *Loro sono gli alunni.* (She points to the children.) The meaning of *maestra* and *alunni* are conveyed by pointing and gestures. This leads to:

Dov'è la maestra?	Dove sono gli alunni?
Ecco la maestra.	Ecco gli alunni.

3. The dialogue is then developed as follows:

Polite Form[9]		*Familiar Form*	
Teacher:	Io sono la signora Russo. Come si chiama Lei?	Teacher:	Io sono la signora Russo. Come ti chiami tu?

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[9] See page 3 of the section on "How to Use This Bulletin" for explanation of the use of the familiar and the polite forms.

(She points to a boy, Robert, and answers for him.)

Mi chiamo Roberto.

Robert: Mi chiamo Roberto.

Teacher: Molto bene, Roberto.

(She points to a boy, Robert, and answers for him.)

Mi chiamo Roberto.

Robert: Mi chiamo Roberto.

Teacher: Molto bene, Roberto.

While teaching the pattern *mi chiamo* the teacher has the opportunity of pronouncing for each child the Italian equivalent of his name. From this time on, it is suggested that the Italian names be used during the Italian lessons. If a child has a name for which there is no Italian equivalent, he may, if he wishes, select an Italian name to be used during the Italian lessons. Following is a list of some popular names for boys and girls.

BOYS' NAMES

English	*Italian*	*English*	*Italian*
Albert	Alberto	James	Giacomo
Alexander	Alessandro	John	Giovanni
Alfred	Alfredo	Joseph	Giuseppe
Andrew	Andrea	Lawrence	Lorenzo
Anthony	Antonio	Leonard	Leonardo
Armand	Armando	Louis	Luigi
Arnold	Arnoldo,	Mark	Marco
	Arnaldo	Mathew	Matteo
Bartholomew	Bartolomeo	Michael	Michele
Charles	Carlo	Paul	Paolo
Christopher	Cristoforo	Peter	Pietro
Daniel	Daniele	Philip	Filippo
Dominick	Domenico	Raphael	Raffaele,
Edmund	Edmondo		Raffaello
Edward	Edoardo	Raymond	Raimondo
	Eduardo	Richard	Riccardo
Emile	Emilio	Robert	Roberto
Ernest	Ernesto	Rudolph	Rodolfo
Eugene	Eugenio	Sebastian	Sebastiano
Ferdinand	Ferdinando	Stephen	Stefano
Frank	Francesco	Theodore	Teodoro
Gabriel	Gabriele	Victor	Vittorio
George	Giorgio	Vincent	Vincenzo
Gerard	Gerardo	William	Guglielmo
Henry	Enrico		

GIRLS' NAMES

English	*Italian*	*English*	*Italian*
Adeline	Adelina	Helen	Elena
Adrienne	Adriana	Hilda	Ilda
Agnes	Agnese	Janet	Giannetta
Anna	Anna	Jane, Joan, Jeanne, Johanna	Giovanna, Gianna, Vanna
Antoinette	Antonietta	Josephine	Giuseppina
Bernice	Berenice	Judith	Giuditta
Bertha	Berta	Julia	Giulia
Blanche	Bianca	Lucy	Lucia
Caroline	Carolina	Madeline	Maddalena
Catherine	Caterina	Margaret	Margherita
Charlotte	Carlotta	Marian	Marianna
Clara, Claire	Chiara, Clara, Clarice	Martha	Marta
Constance	Costanza	Patricia	Patrizia
Dorothy	Dorotea	Paula	Paola
Edith	Editta	Rachel	Rachele
Eleanor	Eleonora	Renee	Renata
Elizabeth	Elisabetta	Rose	Rosa
Florence	Fiorenza	Sarah	Sara
Frances	Francesca	Sophie	Sofia
Gertrude	Gertrude, Geltrude	Susan	Susanna
Gladys	Gioconda	Theresa	Teresa
Grace	Grazia	Victoria	Vittoria
Harriet	Enrichetta	Wilhelmina	Guglielmina

4. The teacher points out that after greeting one another, we usually ask about our health:

Polite Form	*Familiar Form*
Come sta?	Come stai?
Molto bene, grazie; e Lei?	Molto bene, grazie, e tu?
Molto bene, grazie.	Molto bene, grazie.

5. At any time during this series of lessons, the teacher may introduce the days of the week, one day at a time. On the corner of the board she may write *lunedì, 21 settembre* or *martedì, 22 settembre,* etc. When the children begin noticing it and asking questions, they are ready for:

   Che giorno è?
   È lunedì (martedì, etc.).

6. As an outgrowth of the dialogue on health *Come sta Lei?* the teacher may point to the board where the names of absentees are recorded, and say:

Chi è assente? Giovanni è assente.
Maria è assente. Perchè è assente Maria?
È ammalata (malata). Che peccato!

After several days the children will be able to say:

Giovanni è assente. È ammalato (malato).
Maria è assente. È ammalata (malata).

7. Finally, a dialogue similar to the following may be developed. It may be pointed out at this time that the subject pronouns in Italian may be omitted, unless they are needed for clarity or emphasis.

Polite Form	*Familiar Form*
Buon giorno, ragazzi.	Buon giorno, ragazzi.
Buon giorno, signora.	Buon giorno, signora.
Come si chiama Lei?	Come ti chiami tu?
Mi chiamo Giovanni.	Mi chiamo Giovanni.
Come sta, Giovanni?	Come stai, Giovanni?
Molto bene, grazie. E Lei?	Molto bene, grazie. E Lei?
Molto bene, grazie.	Molto bene, grazie.
Dov'è la maestra?	Dov'è la maestra?
Ecco la maestra.	Ecco la maestra.
Dove sono gli alunni?	Dove sono gli alunni?
Ecco gli alunni.	Ecco gli alunni.
Che giorno è?	Che giorno è?
È . . .	È . . .
Chi è assente?	Chi è assente?
Carlo è assente.	Carlo è assente.
Perchè è assente egli[10]? (lui)	Perchè è assente egli? (lui)
È ammalato (malato).	È ammalato (malato).
Che peccato!	Che peccato!
Arrivederci, ragazzi.	Arrivederci, ragazzi.
Arrivederla, signora Russo.	Arrivederla, signora Russo.

Related Vocabulary and Patterns of Speech

buon giorno
il signore
la signora
la signorina
la maestra
gli alunni

molto bene
grazie
prego
perchè
ammalato(a) or malato(a)
assente

giovedì
venerdì
sabato
domenica
e
arrivederci

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[10] See footnote on p. 14 for explanation of use of *lui* for *egli*, *lei* for *ella* or *essa*, and *loro* for *essi* and *esse*.

i ragazzi
ecco

lunedì
martedì
mercoledì

chi
oggi
è

Come si chiama Lei?
Come ti chiami tu?
Io mi chiamo . . .
Tu ti chiami . . .
Lei si chiama . . .
Come sta Lei?
Come stai tu?

Ecco la maestra.
Che giorno è?
È . . .
Chi è assente?
Dov'è . . .?
Dove sono . . .?
Che peccato!

Suggested Activities

1. Children are called on to recite and dramatize a dialogue.
2. A boy or girl is chosen to act as teacher and direct the conversation.
3. In "round-robin" fashion, a child asks a question and calls on a friend to answer. He, in turn, asks a different question of a third child, etc.
4. Courtesy expressions in Italian are used by the teacher whenever the opportunity arises. When a child hands her an object she says, *Grazie.* Whenever a child says, "Thank you" or *Grazie,* the teacher answers, *Prego.*
5. Game
   Buon Giorno

   One child stands with his back to the class. Another child stands up and says, *Buon giorno, Giovanni.* The first child attempts to guess the identity of the speaker by replying, *Lei si chiama (tu ti chiami)* . . . As soon as he guesses correctly he is given the answer, *Sì, mi chiamo* . . . He returns to his seat and the other child takes his place.
6. Songs
   Fra Martino
   Dieci ragazzini
7. Poems
   a. Buon giorno, lunedì
   Come sta, martedì
   Molto bene, mercoledì
   Dite a giovedì
   Di venire venerdì
   Con sabato
   A pranzo domenica.

   b. Trenta giorni ha novembre
   Con aprile, giugno e settembre
   Di ventotto ce n'è uno
   Tutti gli altri ne han trentuno.

c. Lunedì non ha lavoro,
Martedì ne va a cercare
Mercoledì si sente male,
Giovedì vuol riposare
Venerdì non incomincia
Fermo il sabato e pur resta,
Aspettando il dì di festa.
("Michelaccio"—*Ridete e Inparate*)[11]

MY CLASSROOM *(Objects, Colors, Numbers, Weather, Time)*

Introduction

The teacher uses the classroom and the objects in it as the major resource for this series of lessons.

After the exchange of greetings and conversation based on the previously learned topic, the teacher, using gestures, starts with, *Che cosa è questo?* and answers herself, *È l'aula.* She then points to the door, the window, the wall, etc. and asks each time, *Che cosa è questo?* She shrugs her shoulders, pauses, but doesn't answer.

Suggested Procedure

1. The children are now ready to learn the Italian equivalents for some of the objects around them. To teach *la porta* the teacher will point to the door and say, *Che cosa è questo? È la porta. Classe, che cosa è questo?* The class in chorus will repeat, *È la porta.* Pupils will then be called upon individually until the questions and answers are generally understood and correctly pronounced. The teacher will guard against going too quickly and introducing too many new words or expressions during one lesson. She will also be careful to allow at each stage enough time for repetition and review.

2. To teach new patterns with the learned vocabulary, the teacher will continue with:

Polite Form	*Familiar Form*
Teacher: Vada alla porta!	T: Va' alla porta!
Child: (walking to the door) Io vado alla porta.	C: (walking to the door) Io vado alla porta.
Teacher: Tocchi la porta!	T: Tocca la porta!
Child: (touching the door) Io tocco la porta.	C: (touching the door) Io tocco la porta.

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[11] Complete references for songs and poems appear in Bibliography of this bulletin.

3. This may be expanded to include:

Polite Form	*Familiar Form*
Si alzi!	Alzati!
Io mi alzo.	Io mi alzo.
Si segga!	Siediti!
Io mi seggo.	Io mi seggo.

4. When the children can actively use such words as *il libro, la matita, la carta, la lavagna, la bandiera,* colors may be introduced. The teacher has with her sheets of colored paper, pencils of different colors, flags of several countries, etc., and proceeds with:

   Di che colore è la carta?
     La carta è rossa (verde, gialla, etc.).
   Di che colore è il libro?
     Il libro è azzurro (bianco, verde, etc.).
   Di che colore è la bandiera italiana?
     La bandiera italiana è bianca, rossa e verde.
   Di che colore è la bandiera americana?
     La bandiera americana è rossa, bianca e azzurra.

5. The objects in the classroom may also be used to introduce numerals from one to ten (or fifteen, or twenty) depending upon the readiness of the class.

   Io conto le finestre: uno, due, tre, quattro, etc. Classe, contino (contate) le finestre.

   The children then count in Italian, the books, chairs, boys, girls, etc.

6. Once the children are familiar with the word *oggi,* the subject of weather may be introduced. This is done incidentally and the expressions taught should depend upon the weather at that particular time. On a beautiful day, for example, the Italian teacher may walk into the room, look out of the window and enthusiastically exclaim, *Che bel tempo fa oggi!* This leads to, *Che tempo fa oggi? Oggi fa bel tempo.* That is all the "weather" taught on that occasion. Another time, the teacher will start with *Che cattivo tempo fa oggi!* and add appropriately, *Piove* or *Nevica.*

7. Similarly, how to tell time may be taught informally. When the children know the numbers in Italian, they may, as one of their games, point to any number on the clock and call on their friends to say the number in Italian. Somewhere in the room there should be a large cardboard clock with movable hands. Then, at any appropriate time, preferably on the hour, the teacher may look at her watch and say, *Che ora è? Sono le dieci.* She then moves the hands of the artificial clock to the actual time and repeats, *Sono le dieci. Che ora è? Sono le dieci.* This is repeated

several times by the class, by smaller groups and by individuals. No more complicated time expressions are taught at this time.

On another day, toward the end of the Italian lesson, the teacher may suddenly look at her watch and say, *Oh! Sono già le dieci e mezza (mezzo)! Che ora è? Sono già le dieci e mezza (mezzo).* In this way, telling time has meaning and falls right into the activities and experiences of the day instead of being an isolated lesson.

This is a good time for the teacher to point out that in Italy the clock is divided into twenty-four hours. For example, 1 p.m. is 13 o'clock; 2 p.m. is 14 o'clock, etc.

Related Vocabulary and Patterns of Speech

la scuola
l'aula
la porta
la finestra
la parete
la bandiera
la sedia
la carta geografica
la lavagna
il libro
il quaderno
la carta
la matita
il soffitto

il pavimento
la penna
la radio
l'orologio
il fonografo
il disco
italiano (a)
rosso (a)
bianco (a)
blu
azzurro (a)
verde
nero (a)
giallo (a)

il registratore (sonoro)
uno (a)
due
tre
quattro
cinque
sei
sette
otto
nove
dieci
undici
dodici
già

Tocchi . . .!
Tocca . . .!
Io tocco . . .
Va' . . .!
Vada . . .!
Io vado . . .
Conti . . .!
Conta . . .!
Contate . . .!
Contino . . .!
Io conto . . .
Alzati!
Si alzi!
Io mi alzo.
Siediti!

Si segga!
Io mi seggo.
Di che colore è . . .?
Che cosa è questo?
Che tempo fa?
Fa bel tempo.
Fa cattivo tempo.
Piove.
Nevica.
Che ora è?
È l'una.
Sono le due.
È l'una e mezza (mezzo).
Sono le due e mezza (mezzo).

Suggested Activities

1. A child is chosen to act as teacher and conduct a conversation.

2. The children ask each other questions in "round-robin" fashion.

3. The dialogue of the previously learned topic is expanded to include: *Che cosa è questo? Di che colore è . . .?* and all the language patterns developed in this topic.

4. The teacher may vary the dialogue by introducing the colloquial *Come stai? Non c'è male.*

5. If the children have been working with puppets, they may use the puppets to perform the Italian dialogues.

6. One child may be called upon to name a color such as *verde*. He, in turn, calls on another child who points to the green wall and says, *La parete è verde*. This continues as other children name all the green objects for which Italian equivalents have been learned. This activity is repeated with each color.

7. There should be a large Italian calendar somewhere in the classroom. This will afford an opportunity to review days, months and numbers.

8. GAMES

    a. A child turns his back to the class. The class chooses an object. The child asks, *È il disco?* When he gives the right answer, the class says, *Sì, è il disco.* He is permitted three guesses.

    b. A child turns his back to the class. The class hides an object. The child tries to find the object. The class sings an Italian song. As the child approaches the object, the class sings more loudly. If he walks in the wrong direction, the class sings more softly. To vary the game, the children, instead of singing may say: *caldo, più caldo, brucia* or *freddo, più freddo, si gela,* depending on the child's distance from the object.

    c. One child taps a pencil and others are called on to tell in Italian how many taps were heard.

    d. This is a vocabulary game. One child starts by touching the clock and saying, *Ecco l'orologio.* The second child touches the clock and the radio and says, *Ecco l'orologio e la radio.* Each child, in turn, goes through the same list of objects in the same order, adding one more each time.

9. POEMS AND RIDDLES

a. "Il Gesso" *(Ridete e Imparate)*
Non son penna, eppure scrivo
sopra un foglio tutto nero
spiega tu il gran mistero.

b. "La Pioggia" *(Nidi Alle Gronde)*
Sui campi stamattina
scende una pioggia fina
e musica soave
spande per ogni dove.
Tutta se ne commuove
la terra che riceve
questa freschezza lieve
che dolcemente piove.
A. Orvieto

c. "Giorno di Neve" *(Scuola Italiana Materna)*
Scende, scende, lieve e bianca
sulla terra così stanca,
scende lenta lenta lenta
e la valle si addormenta.
L. Nason

d. "Uno" *(Nidi Alle Gronde)*
Basta in cielo una stella
a far la sera più bella.
Basta un fiore sul melo
a far sorridere il cielo.
Basta un canto da nulla
a dondolare una culla.
R. Pezzani

MY FAMILY *(Members, Age, Pets)*

Introduction

For this lesson, the teacher displays large clear pictures of a family. She is prepared with toy animals or pictures of animals to represent pets. She is ready to refer in her Italian conversation to any of the pets the children have been caring for in the classroom, i.e. turtles, goldfish, etc.

Suggested Procedure

1. The attention of the class is directed to a large picture of a family—including mother, father, sister, brother and baby, or to dolls, models or puppets that clearly represent a family. The teacher begins with:

   Dov'è la famiglia?
   Ecco la famiglia.
   Ragazzi, dov'è la famiglia?

   The children answer:

   Ecco la famiglia.

   In a similar manner the Italian words for the other members of the family are presented.

2. The family is given an Italian name, and the conversation proceeds as follows:

Come si chiama il padre?
Il padre si chiama Luigi Neri.
Come si chiama la madre?
La madre si chiama Maria Neri.
Come si chiama la sorella?
La sorella si chiama Gina Neri.
Come si chiama il fratello?
Il fratello si chiama Marcello Neri.
Come si chiama il bambino?
Il bambino si chiama Pierino Neri.

Adaptation

The substitution of *egli (lui)* and *ella* or *essa (lei)* for the subject noun is practiced at this point.

Come si chiama il padre?
Egli (Lui) si chiama Luigi Neri.
Come si chiama la madre?
Essa (Ella) (Lei) si chiama Maria Neri.

3. Once the vocabulary is familiar to the children, they extend its use by referring to their own families.

Polite Form	*Familiar Form*
Come si chiama Suo padre?	Come si chiama tuo padre?
Mio padre si chiama Luigi.	Mio padre si chiama Luigi.
Come si chiama suo padre?	
Suo padre si chiama Luigi.	
Come si chiama Sua madre?	Come si chiama tua madre?
Mia madre si chiama Maria.	Mia madre si chiama Maria.
Come si chiama sua madre?	
Sua madre si chiama Maria.	
Come si chiama Suo fratello?	Come si chiama tuo fratello?
Mio fratello si chiama Marcello.	Mio fratello si chiama Marcello.
Come si chiama suo fratello?	
Suo fratello si chiama Marcello.	
Come si chiama Sua sorella?	Come si chiama tua sorella?
Mia sorella si chiama Gina.	Mia sorella si chiama Gina.
Come si chiama sua sorella?	
Sua sorella si chiama Gina.	

Enough practice and repetition should be allowed so that the children automatically use *mio padre, suo padre, Suo padre (tuo padre); mia madre, sua madre, Sua madre (tua madre)* etc., without resorting to grammatical analysis.

4. Descriptive words may now be introduced. Pointing again to the picture of the father, the teacher says:

   È alto il padre?
     Sì, è alto.
   È piccolo il bambino?
     Sì, è piccolo.

   This will lead to descriptions of the children's families.

Polite Form	*Familiar Form*
È bella Sua madre?	È bella tua madre?
Sì, è bella.	Sì, è bella.
È simpatico Suo fratello?	È simpatico tuo fratello?
Sì, è simpatico.	Sì, è simpatico.

5. By introducing the question, *Quanti fratelli ha Lei?* the teacher provides the children with an opportunity to:

   a. Review numbers

Polite Form	*Familiar Form*
Quanti fratelli ha Lei?	Quanti fratelli hai tu?
Ho due fratelli.	Ho due fratelli.

   b. Use the negative

Quante sorelle ha Lei?	Quante sorelle hai tu?
Non ho sorelle.	Non ho sorelle.

   c. Practice the simple forms of *avere*
   Quanti fratelli ha egli (lui)?
     Ha tre fratelli.
   Quante sorelle ha essa (lei)?
     Ha una sorella.

6. *Quante persone ci sono nella Sua (tua) famiglia?* is a difficult question, but if the teacher can work it in at this point, it would add interest to the conversation, provide a review for numbers and an opportunity for the use of the important phrase *ci sono*.

Polite Form	*Familiar Form*
Quante persone ci sono nella Sua famiglia?	Quante persone ci sono nella tua famiglia?
Ci sono cinque persone nella mia famiglia.	Ci sono cinque persone nella mia famiglia.

7. Now the children are ready to talk about "age."

Polite Form	*Familiar Form*
Quanti anni ha Lei?	Quanti anni hai?
Ho nove anni.	Ho nove anni.
Quanti anni ha Suo fratello?	Quanti anni ha tuo fratello?
Mio fratello ha sette anni.	Mio fratello ha sette anni.
Quanti anni ha Sua sorella?	Quanti anni ha tua sorella?
Mia sorella ha dodici anni.	Mia sorella ha dodici anni.

8. Later, by use of pictures, stuffed animals, classroom pets or even a live pet brought to school by one of the children, the names of the common pets are taught.

   Che cosa è questo?
   È un cane.
   Dov'è il gattino?
   Ecco il gattino.

9. Once the names of the pets are learned, they can be practiced with all the previously learned patterns:

Polite Form	*Familiar Form*
Ha Lei un pesciolino rosso?	Hai tu un pesciolino rosso?
Sì, signora, ho un pesciolino rosso.	Sì, signora, ho un pesciolino rosso.
Di che colore è la Sua tartaruga?	Di che colore è la tua tartaruga?
La mia tartaruga è di molti colori.	La mia tartaruga è di molti colori.
È piccolo il Suo gatto?	È piccolo il tuo gatto?
Sì, è piccolo.	Sì, è piccolo.
Come si chiama il Suo gatto?	Come si chiama il tuo gatto?
Il mio gatto si chiama Minetto.	Il mio gatto si chiama Minetto.
Come si chiama il Suo cane?	Come si chiama il tuo cane?
Il mio cane si chiama Fifi.	Il mio cane si chiama Fifi.

10. When the children have attained sufficient mastery of the Italian equivalents of members of the family and pets, and are reasonably fluent in using them with all the previously learned patterns, the teacher introduces the prepositions *vicino a, dietro a, davanti a, sotto, sopra, su.* This is done by pointing once again to the family picture:

    Dov'è la signora Russi?
    La signora Russi è vicino alla porta.
    Dov'è Marcello?
    Marcello è davanti alla lavagna.
    Dov'è il cane?
    Il cane è sotto la tavola.

Dov'è il gatto?
Il gatto è dietro al cancello.

Then, using objects in the room, or other pictures

Dove sono i pesciolini rossi?
I pesciolini rossi sono nella vaschetta.
Dov'è Fifi?
Fifi è nella sua cuccetta.

11. Finally, the children are expected to converse with one another using the following dialogue, which is presented in the familiar form only:

Giorgio: Giovanni, hai (tu) un cane?
Giovanni: Sì, Giorgio, ho un bel cagnolino.
Giorgio: Come si chiama?
Giovanni: Sì chiama Fifi.
Giorgio: Di che colore è il tuo cane?
Giovanni: Il mio cane è bianco. Hai tu un cane, Giorgio?
Giorgio: No, ma ho un gattino.
Giovanni: Come si chiama il tuo gattino?
Giorgio: Il mio gattino si chiama Sleepy.
Giovanni: Di che colore è il tuo gattino?
Giorgio: Sleepy è bianco e nero.

Adaptations

Hai tu una tartaruga?
un uccello?
un pappagallo?
dei pesciolini?

Come si chiama la tua tartaruga?
il tuo uccello?
il tuo pappagallo?
etc.

Related Vocabulary and Patterns of Speech

la famiglia
il padre
papà (babbo)
la madre
mamma
l'uomo
la donna
il fratello
il ragazzino

la zia
lo zio
il cugino
la cugina
il cane
il gatto
l'uccello
il pappagallo
il pesciolino rosso

carino (a)
grande
mio (a)
suo (a)
Suo (a)
tuo (a)
piccolo (a)
grigio (a)
nero (a)

la sorella
la ragazzina
la persona
il bambino
la bambina
il nonno
la nonna

la tartaruga
la vaschetta
la cuccetta
bello (a)
buono (a)
grazioso (a)
simpatico (a)
il giradischi

bianco (a)
vicino a
dietro a
davanti a
sotto
sopra
su

Come si chiama . . .?
Si chiama . . .
È . . .
Ho . . .
Non ho . . .
Hai tu . . .?
Quante persone . . .?
Ci sono . . .
Quanti anni hai?
Ho . . . anni.
Lei ha . . .

Prendi . . .!
Prenda . . .!
Prendo . . .
Disegna . . .!
Disegni . . .!
Disegno . . .
Dammi . . .!
Le do . . .
Metti . . .!
Metta . . .!
Metto . . .
Dov'è il gattino?

Suggested Activities

1. The children are asked to bring in pictures of their own families and to talk about them in class.
2. For a quick review of vocabulary, the teacher may ask the class to draw pictures representing each Italian word she pronounces: *Ragazzi, disegnino (disegnate) un pesciolino, una tartaruga, ecc.*
3. The action series may be expanded and used with the new vocabulary. The child called on responds to the command and explains in Italian what he is doing.

Polite Form	*Familiar Form*
T: Vanna, si alzi!	T: Vanna, alzati!
C: Mi alzo.	C: Mi alzo.
T: Vada alla lavagna!	T: Va' alla lavagna!
C: Vado alla lavagna.	C: Vado alla lavagna.
T: Prenda il gesso!	T: Prendi il gesso!
C: Prendo il gesso.	C: Prendo il gesso.
T: Disegni un uccello! (una persona, un gatto, ecc.)	T: Disegna un uccello! (una persona, un gatto, ecc.)

C: Disegno un uccello. (una persona, un gatto, ecc.)	C: Disegno un uccello. (una persona, un gatto, ecc.)
T: Mi dia il gesso!	T: Dammi il gesso!
C: Le do il gesso.	C: Le do il gesso.
T: Ritorni al Suo posto!	T: Ritorna al tuo posto!
C: Ritorno al mio posto.	C: Ritorno al mio posto.
T: Si segga!	T: Siediti!
C: Mi seggo.	C: Mi seggo.

4. Props and toys such as a doghouse, toy furniture and stuffed animals permit action responses in drilling the meaning and the use of prepositions.

Polite Form	*Familiar Form*
T. Luisa, metta il cagnolino nella sua cuccetta.	T. Luisa, metti il cagnolino nella sua cuccetta.
L. Metto il cagnolino nella sua cuccetta.	L. Metto il cagnolino nella sua cuccetta.
T. Roberto, metta il gatto sotto la tavola.	T. Roberto, metti il gatto sotto la tavola.
R. Metto il gatto sotto la tavola.	R. Metto il gatto sotto la tavola.

5. GAMES

Watch It Grow

The idea is to "plant" a word and let it grow into a sentence. One child is called on to say one word in Italian. Another child adds one word. This continues until it grows into a sentence. The longer the sentence grows, the more fun for the children.
il pesciolino
il pesciolino rosso
il pesciolino rosso è
Il pesciolino rosso è nella vaschetta.

How Long Can This Go On?

One child is asked to say any sentence in Italian. The next child must give another sentence starting with the last word of the first sentence. When a "dead end" is reached, the game starts again with a new sentence. Following are two examples:

Si chiama Maria.
Maria è una ragazzina.
La ragazzina è carina.

Ecco un disco.
Il disco è sopra il giradischi.
Il giradischi è sopra la tavola.
La tavola è piccola.

6. Poem

"Conzonetta di Carnevale" *(Campane)*

Pulcinella aveva un gallo;
tutto il giorno vi andava a cavallo,
con la briglia e con la sella.
Viva il cavallo di Pulcinella!

Pulcinella aveva un gatto;
tutto il giorno saltava da matto,
e sonava la campanella.
Viva il gattino di Pulcinella!
Anonimo

7. Songs

a. "Funiculì-Funiculà"
Stasera, Nina mia sono montato
te lo dirò, te lo dirò.
Collà, dove dispetti un cuor ingrato,
più far non può, più far non può.
Collà, cocente è il fuoco, ma se fuggi,
ti lascia star, ti lascia star.
E non ti corre appresso, e non ti struggi
sempre a guardar, sempre a guardar.

Presti! Via! Via montiam sullà,
Presti! Via! Via montiam sullà,
Funiculì-funiculà, funiculì-funiculà,
Via, montiam sullà, funiculì-funiculà.

b. "Santa Lucia"
Sul mare luccica
l'astro d'argento
Placida è l'onda
Prospero è il vento
Venite all'agile
barchetta mia
Santa Lucia, Santa Lucia.

OCCUPATIONS

Introduction

In preparation for this lesson the children are asked to bring in pictures showing men and women working at the various professions and occupations. If the children have been working with puppets, they can dress some of them to look like doctors, nurses, bakers, policemen, etc. In addition some members of the class may volunteer to make models of a grocery store, a butcher shop, a bakery, etc.

Suggested Procedure

1. The pictures representing the various occupations may be displayed around the room. The models and puppets are easily accessible from an area in the room labelled *Il Cantuccio Italiano.*
2. The simplest way to teach the new vocabulary is by pointing to the picture or model and by using the familiar pattern:

Dov'è il dentista?
Ecco il dentista.

Dov'è il pilota?
  Ecco il pilota.

3. This can be varied with:

   Indichi (indica) il sarto.
     Ecco il sarto.

4. When the new vocabulary becomes familiar, the teacher may proceed with:

   Chi è maestro?
     Il signor Gordon è maestro.
   Chi è dottore?
     Mio zio è dottore.
   Chi è ingegnere?
     Mio padre è ingegnere.

   This will review the vocabulary based on the family, and reinforce the use of *mio, mia, tuo, tua,* ecc.

5. At this time the teacher may present contractions with ***da*** to indicate at the office of the doctor, at the house of, etc. ***Dove va? (vai) Vado dal dottore.***

   Adaptations

   Vado dal dentista.
     dall'avvocato.
     dal fornaio.
     dalla sarta.

   Dove va egli (lui)?
   Va dal sarto.
     dal dentista.
     dal macellaio.

   To dramatize this simple dialogue, use is made of the costumed puppets and models of the various stores. If this isn't practical, two or three children may sit up in front and pretend to be ***dentista, avvocato,*** and ***medico*** in individual offices. The teacher then walks toward each one, saying: ***Vado dal dottore (dentista, avvocato).*** She then calls on children, who in response to, ***Dove va (vai)?*** answer, ***Vado dal dottore (dentista, avvocato).***

Related Vocabulary and Patterns of Speech

il dottore
il medico
il dentista
l'avvocato
il fornaio
il sarto
la sarta
il macellaio
il pilota

È dottore (dentista, avvocato).
Dove va (vai)?
Vado dal . . .

Supplementary

l'ingegnere
l'infermiera
il farmacista
il musicista
il contadino
il pittore
il commerciante
la segretaria
la dattilografa

Suggested Activities

1. One child is called on to name a profession or occupation. He then calls on another child to make up an Italian sentence using that word:

   Avvocato.
   Mio zio è avvocato.

2. GAME

   This is a form of charades. A child is called on to act out one of the occupations or professions. The rest of the class guesses who he is supposed to be.

3. POEM *(from Ridete e Imparate)*

   Alla scuola va il bambino
   a' suoi campi il contadino
   va a bottega l'artigiano;
   sotto l'armi sta il soldato
   sta a palazzo il magistrato.
   Pronto, attento e con piacere
   faccia ognuno il suo dovere.

Suggested Topics:
Second Year of Instruction

In the second year of foreign language instruction all the learnings developed in the first year are maintained and extended. The teacher consciously incorporates previously learned vocabulary and language patterns in planning the development of topics at higher levels.

The first part of the school year can be used profitably for review. During the summer vacation, the children may have lost some of their facility and confidence. The teacher takes the time to introduce them once again to each other, to their room and to their school. The children are encouraged to converse about themselves, their immediate environment and their families. By skillful questioning and handling of dialogues, all the conversational patterns learned during the first year once again become automatic.

It should be remembered, however, that even though the following topics have been planned for the second year of language instruction, it is important for the teacher to continue from the point at which she left off in the first year. The topics have been planned sequentially and the material carefully graded.

MY HOME *(Rooms, Furniture and Activities)*

Introduction

This topic has almost infinite possibilities for developing dialogues based on real situations which the children can understand and enjoy.

A doll house, toy furniture, toy telephones are practical props for this series of lessons. Without them the teacher will have to resort to large, clear pictures of a house, of the various rooms within a house, and of individual pieces of furniture and equipment.

Suggested Procedure

1. In teaching the first section of the suggested vocabulary for this topic, all the previously learned patterns are reviewed.

Dov'è la casa (il tetto, ecc.)?
Ecco la casa (il tetto, ecc.).
Che cosa è questo? (Che cos'è questo?)
È la cucina (il salotto, ecc.).
Mi mostri (mostrami) il camino.
Ecco il camino.
Di che colore è il tetto?
Il tetto è verde.
Quante finestre ci sono nella casa?
Ci sono quattro finestre nella casa.
Com'è la Sua (la tua) casa?
La mia casa è piccola, ma carina.

2. When the children are familiar with the vocabulary and are reasonably fluent in using the old patterns, they may be taught:

Chi è nella cucina?
La mamma è nella cucina.
Chi è nel salotto?
Il papà è nel salotto.
Chi è nella camera da letto?
Il bambino è nella camera da letto.

3. To review and extend the action series, a child is called on to say and do the following:

Polite Form	*Familiar Form*
Si alzi!	Alzati!
Io mi alzo.	Io mi alzo.
Vada alla lavagna!	Va' alla lavagna!
Io vado alla lavagna.	Io vado alla lavagna.
Prenda il gesso!	Prendi il gesso!
Io prendo il gesso.	Io prendo il gesso.
Disegni la casa del signor Lalli!	Disegna la casa del signor Lalli!
Io disegno la casa del signor Lalli.	Io disegno la casa del signor Lalli.

4. With the same vocabulary, and the same series of actions, the children are now ready to describe what their friends are doing and in this way practice the third person singular of some commonly used verbs.

Polite Form	*Familiar Form*
Teacher: Giovanni, si alzi!	T: Giovanni, alzati!
Giovanni: (alzandosi) Io mi alzo.	Giovanni: (alzandosi) Io mi alzo.

T: Classe, che fa egli (lui)?
Class: Egli (Lui) si alza.
T: Giovanni, vada alla lavagna!
Giovanni: Io vado alla lavagna.
T: Classe, che fa egli (lui)?
Class: Egli (Lui) va alla lavagna.
T: Giovanni, prenda il gesso!
Giovanni: Io prendo il gesso.
T: Classe, che fa egli (lui)?
Class: Egli (Lui) prende il gesso.
T: Giovanni, disegni una casa!
Giovanni: Io disegno una casa.
T: Classe, che fa egli (lui)?
Class: Egli (Lui) disegna una casa.
T: Giovanni, vada al Suo posto!
Giovanni: Io vado al mio posto.
T: Classe, che fa egli (lui)?
Class: Egli (Lui) va al suo posto.

T: Classe, che fa egli (lui)?
Class: Egli (Lui) si alza.
T: Giovanni, va' alla lavagna!
Giovanni: Io vado alla lavagna.
T: Classe, che fa egli (lui)?
Class: Egli (Lui) va alla lavagna.
T: Giovanni, prendi il gesso!
Giovanni: Io prendo il gesso.
T: Classe, che fa egli (lui)?
Class: Egli (Lui) prende il gesso.
T: Giovanni, disegna una casa!
Giovanni: Io disegno una casa.
T: Classe, che fa egli (lui)?
Class: Egli (Lui) disegna una casa.
T: Giovanni, va' al tuo posto!
Giovanni: Io vado al mio posto.
T: Classe, che fa egli (lui)?
Class: Egli (Lui) va al suo posto.

5. The teacher will now present the vocabulary based on the living room and drill it with all the previously learned patterns. When the vocabulary is familiar, the following new patterns are taught:

Dov'è il signor Marino?
  Il signor Marino è seduto nella poltrona.
Che fa egli (lui)?
  Egli (Lui) legge il giornale.
Dov'è la signora Marino?
  La signora Marino è seduta sul divano.
Che fa essa (lei)?
  Essa (Lei) cuce.
Dov'è Marcello?
  Marcello è seduto sul tappeto.
Che fa egli (lui)?

Egli (Lui) ascolta la radio.
Che fa Maria?
Essa (Lei) suona il pianoforte. Essa (Lei) guarda la televisione.

6. The children will enjoy dramatizing a telephone dialogue using 2 toy phones. Since this dialogue is between two children, it is presented in the familiar form only.

Marcello: (picking up the receiver) Pronto.
Enrico: Pronto, parla Enrico.
M: Buon giorno, Enrico.
E: Buon giorno, Marcello. Vuoi andare al cinema sabato?
M: Vado a chiedere il permesso alla mamma (pause). Sì, con piacere, ho il permesso.
E: Bene! Arrivederci, Marcello, a sabato.
M: A sabato!

Adaptations

Vuoi andare al cinema stasera?
venire a casa mia sabato?
venire a casa mia stasera?
A presto!
A più tardi.

7. To present the vocabulary based on the dining room, the teacher will have available all that she would need to set a table. Once again the new words are drilled with the familiar patterns.

Dov'è la tavola?
Ecco la tavola.
Cos' è questo?
È un bicchiere.
Quante forchette ci sono sulla tavola?
Sulla tavola ci sono tre forchette.
Di che colore è la tovaglia?
La tovaglia è bianca.

8. The teacher then proceeds to set the table and says:

Io metto la tovaglia sulla tavola.
Io metto un tovagliolo in ciascun posto.
Io metto un coltello a destra.
Io metto una forchetta a sinistra.
Io metto un bicchiere in ciascun posto.
Io metto anche il sale, il pepe e lo zucchero.

9. One of the children is now called on to set the table and the class describes what she does.

   Essa (Lei) mette la tovaglia.
   Essa (Lei) mette il tovagliolo, ecc.

10. Later, the child who is setting the table may ask: *Che cosa faccio?* First the class in chorus and then individual children answer:

   Tu metti la tovaglia.
   Tu metti il tovagliolo sulla tavola, ecc.

11. The following dialogue may now be memorized. This dialogue is presented in the familiar form only, since this is the form used within the family.

   Mamma: Subito! Pietro, Maria, a tavola! (Pietro, Maria, a tavola, presto!)
   Pietro: Bene! Ho fame. (Ho appetito.)
   M: Ecco una frittata e un'insalata.
   Maria: È delizioso, mamma. Pietro, porgimi (dammi, passami) il sale, per piacere.
   Pietro: Guarda il dolce, che torta grande!
   M.: L'ho fatta io.

   Adaptations

   Hai fame tu?
   Porgimi (dammi, passami) lo zucchero, per favore.

Related Vocabulary and Patterns of Speech

1. La Casa

   il camino (fireplace)
   il tetto
   la cucina
   il salotto
   la sala da pranzo
   la camera da letto
   la stanza da bagno
   carino (a)

   Che fa egli (lui)?
   Che fa essa (lei)?
   Che vuole Lei?
   Che vuoi tu?
   Io voglio . . .
   Chi è . . .?
   Che vede Lei?
   Che vedi tu?
   Io vedo . . .

   Egli (Lui) si alza.
   Essa (Lei) si alza.
   Egli (Lui) va a tavola.
   Essa (Lei) va a tavola.
   Egli (Lui) prende . . .
   Essa (Lei) prende . . .
   Egli (Lui) disegna . . .
   Essa (Lei) disegna . . .
   la casa di . . .

2. IL SALOTTO

la poltrona
il divano
il tappeto
il pianoforte
la radio
la televisione
la lampada
il telefono
il giornale

Essa (Lei) cuce.
Egli (Lui) legge.
Essa (Lei) legge.
Egli (Lui) ascolta la radio.
Essa (Lei) ascolta la radio.
Egli (Lui) suona il pianoforte.
Essa (Lei) suona il pianoforte.
Egli (Lui) guarda la televisione.
Essa (Lei) guarda la televisione.
Egli (Lui) è seduto.
Essa (Lei) è seduta.
A sabato. (lunedì, ecc.)
stasera
Vuole venire a casa mia?
Vuole andare al cinema?
Vado a chiedere il permesso alla mamma.
Con piacere.
Ho il permesso.
A qualsiasi ora.

3. LA SALA DA PRANZO

la tavola
la tovaglia
il tovagliolo
il coltello
il cucchiaio
la forchetta
il bicchiere
il pepe
il sale
lo zucchero
la tazza
così

Io metto la tovaglia.
Egli (Lui) mette la tovaglia.
Lei mette (tu metti) la tovaglia.
in ciascun posto
a destra
a sinistra
Che cosa faccio?
Penso a qualche cosa.

4. LA CUCINA, LA CAMERA (DA LETTO), LA STANZA DA BAGNO

il frigorifero
la cucina (the stove)
la cucina elettrica
la cucina a gas
il letto
il comodino
il lavabo
il sapone
l'asciugamani
con

5. *Supplementary*

la bottiglia d'acqua
la saliera
la zuccheriera

Suggested Activities

1. If a doll house and toy equipment are available, the teacher may give directions and have the children arrange the furniture and equipment accordingly. This can be varied by having a child give the directions.

Polite Form	*Familiar Form*
Metta la sedia davanti al pianoforte.	Metti la sedia davanti al pianoforte.
Metta la lampada sulla tavola.	Metti la lampada sulla tavola.

2. Pantomime. One child pretends to sew or to read, etc. The teacher asks, *Che cosa fa egli (lui)?* and the class or a child answers, *Egli (Lui) legge.*
3. The teacher may prepare rexographed sheets containing an outline of a house and pictures of other objects relating to the home. She then proceeds with:
   Colorate di rosso il tetto della casa.
   Colorate di blu il divano.
4. Using the doll house or pictures, the teacher asks, *Cosa vedete nel salotto?* One child answers, *Vedo il divano.* Another continues, *Vedo il divano e la poltrona,* etc.
5. GAMES
   - a. One child says, *Io penso a qualche cosa.* Another asks, *È nella cucina?* If the answer is, *Sì, è nella cucina,* the questions are continued until the object is identified. *È il frigorifero? Sì, è il frigorifero.*
   - b. The teacher makes a statement about anything in the house, rooms, etc., and the children have to tell whether the statement is *vero* or *falso.*
6. POEM "Questa Mia Casetta" *(Nidi Alle Gronde)*

La mia casetta ha due finestre sole
ma fiorite che sembrano un giardino;
ci son gerani, garofani, viole,
e un po' di maggiorana e rosmarino.
E dentro tutto è lindo e tutto è bello
e lustro come sa lustrar la mamma,
quando crepita allegra nel fornello
par che goda a specchiarvisi la fiamma.
Oh com'è cara questa mia casetta
dove la mamma tutto il dì lavora,
dove la sera ognun di noi s'affretta
e, nell'essere insieme, si ristora.

MY TOYS *(Games, Parts of the Body, Clothing)*

Introduction

This topic is divided into three sections. The first deals with toys and games, the second with parts of the body and the third with clothing.

For the presentation of the new vocabulary, the teacher will have available the toys mentioned in the vocabulary (or pictures representing them) as well as puppets and costumed dolls.

Suggested Procedure

1. The vocabulary listed under *I Giocattoli* is presented and practiced by means of all the previously learned questions or commands and responses.

Polite Form	*Familar Form*
Mi mostri la Sua bambola.	Mostrami la tua bambola.
Ecco la mia bambola.	Ecco la mia bambola.
Dov'è il Suo treno (trenino) elettrico?	Dov'è il tuo treno (trenino) elettrico?
Il mio treno elettrico è sul pavimento.	Il mio treno elettrico è sul pavimento.
Ha Lei una bicicletta?	Hai tu una bicicletta?
Sì, ho una bicicletta.	Sì, ho una bicicletta.
Di che colore è la Sua palla?	Di che colore è la tua palla?
La mia palla è rossa.	La mia palla è rossa.
Come si chiama la Sua bambola?	Come si chiama la tua bambola?
La mia bambola si chiama Rosetta.	La mia bambola si chiama Rosetta.
Quante palle ha Lei?	Quante palle hai tu?
(Io) ho quattro palle.	(Io) ho quattro palle.
Vada alla lavagna e disegni dei pattini.	Va' alla lavagna e disegna dei pattini.
(Io) vado alla lavagna e disegno dei pattini.	(Io) vado alla lavagna e disegno dei pattini.
Mi dia la palla, per favore.	Dammi la palla, per favore.
(Io) le do la palla.	(Io) ti do la palla.

2. When the new vocabulary can be used actively, new questions are introduced:

Polite Form	*Familiar Form*
Cosa fa Lei con i giocattoli?	Cosa fai tu con i giocattoli?
(Io) gioco con i giocattoli.	(Io) gioco con i giocattoli.
Cosa fa Lei con i pattini?	Cosa fai tu con i pattini?
(Io) pattino.	(Io) pattino.
Cosa fa Lei con la bicicletta?	Cosa fai tu con la bicicletta?
(Io) faccio un giro in bicicletta.	(Io) faccio un giro in bicicletta.
Cosa fa Lei con la palla?	Cosa fai tu con la palla?
(Io) gioco con la palla.	(Io) gioco con la palla.

3. This leads to:

Polite Form	*Familiar Form*
Sa andare Lei in bicicletta?	Sai andare (tu) in bicicletta?
Sì, (io) so andare in bicicletta.	Sì, (io) so andare in bicicletta.
Sa pattinare Lei?	Sai pattinare (tu)?
Sì, (io) so pattinare.	Sì, (io) so pattinare.
Sa giocare Lei alla palla?	Sai giocare (tu) alla palla?
Sì, (io) so giocare alla palla.	Sì, (io) so giocare alla palla.
Vuole bene Lei alla Sua bambola?	Vuoi bene (tu) alla tua bambola?
Sì, (io) voglio bene alla mia bambola.	Sì, (io) voglio bene alla mia bambola.
Le piace giocare alla palla?	Ti piace giocare alla palla?
Sì, mi piace giocare alla palla.	Sì, mi piace giocare alla palla.
Le piace pattinare?	Ti piace pattinare?
Sì, mi piace pattinare.	Sì, mi piace pattinare.
Le piace andare in bicicletta?	Ti piace andare in bicicletta?
Sì, mi piace andare in bicicletta.	Sì, mi piace andare in bicicletta.

4. The pattern *di chi è* is taught and drilled with the new words.

Di chi è la bambola?
  La bambola è di Maria.
Di chi è la palla?
  La palla è di Giovanni.
Di chi è il treno elettrico?
  Il treno elettrico è di Enrico.

5. The following dialogue may be presented for memorization. Since this dialogue is between two children, it is presented in the familiar form only.

Enrico: (bussa alla porta o suona il campanello)
Marcello: Buon giorno, Enrico.
E: Buon giorno, Marcello. Come va?
M: Molto bene, grazie.
E: Dov'è tua madre?
M: In cucina; sta preparando il pranzo.
E: Vogliamo giocare?
M: Bene, andiamo nella mia camera.

Adaptations

Dov'è tuo padre?
  È nel salotto; sta leggendo il giornale.

Dov'è tua sorella?
  È nella sua camera; sta facendo i compiti.
Dov'è tuo fratello?
  È uscito; è andato a vedere una partita di calcio.

6. To present the vocabulary based on *Le Parti Del Corpo* the teacher will use a doll. When some of the words have been mastered, they may be used in this way:

Polite Form	*Familiar Form*
Si tocchi gli orecchi!	Toccati gli orecchi!
(Io) mi tocco gli orecchi.	(Io) mi tocco gli orecchi.
Alzi le mani!	Alza le mani!
(Io) alzo le mani.	(Io) alzo le mani.
Abbassi le mani!	Abbassa le mani!
(Io) abbasso le mani.	(Io) abbasso le mani.
Alzi la mano destra!	Alza la mano destra!
(Io) alzo la mano destra.	(Io) alzo la mano destra.
Abbassi la mano destra!	Abbassa la mano destra!
(Io) abbasso la mano destra.	(Io) abbasso la mano destra.
Giri la testa!	Gira la testa!
(Io) giro la testa.	(Io) giro la testa.
Apra la bocca!	Apri la bocca!
(Io) apro la bocca.	(Io) apro la bocca.
Chiuda gli occhi!	Chiudi gli occhi!
(Io) chiudo gli occhi.	(Io) chiudo gli occhi.

7. Now that the children know the Italian equivalents for the parts of the body, they are ready to talk about their morning activities.

Cosa fa Lei (fai tu) il mattino?
  (Io) mi alzo alle sette.
  Mi lavo la faccia.
  Mi lavo le mani.
  Mi spazzolo i denti.
  Mi vesto.
  Mi pettino i capelli.

8. With the new vocabulary the children can even discuss their pains and aches in Italian. The teacher performs a little scene with one of the puppets who is acting very distressed.

Polite Form	*Familiar Form*
Teacher: Cosa ha Lei?	T: Cosa hai?
Giovanni: Oh! Oh! Ho mal di gola.	G: Oh! Oh! Ho mal di gola.

She then asks the class:	She then asks the class:
"Che cosa ha egli (lui)?" and elicits,	"Che cosa ha egli (lui)?" and elicits,
"Egli (Lui) ha mal di gola."	"Egli (Lui) ha mal di gola."

Adaptations

Polite Form	*Familiar Form*
Che cosa ha Lei?	Che cosa hai tu?
(Io) ho mal di denti.	(Io) ho mal di denti.
Cosa ha egli (lui)?	
Egli (Lui) ha mal di denti.	

9. By this time, even taking attendance affords an opportunity for a lively dialogue:

T: Chi è assente oggi?
C: Roberto è assente.
T: Perchè è assente?
C: È ammalato.
T: Che cosa ha?
C: Ha mal di gola.
T: Povero Roberto!

10. To teach the vocabulary based on clothing, *I Vestiti,* the teacher holds up a doll, whom she calls Maria, and says, *Ecco Maria. Che porta essa (lei)?* Essa (Lei) porta una veste, ecc.
To teach *la gonna* and *la camicetta* she points to a girl who happens to be wearing a skirt and blouse. For the boy's clothing, she uses the boys themselves as models. She also describes her own clothing, thus introducing:

Cosa porto io?
(Io) porto la veste, le scarpe, le calze, il cappotto, il cappello e i guanti.

11. Some special attention should now be given to the position of adjectives in Italian since this is one of the structural patterns which is different from the English:

Chi porta i pantaloni grigi?
Roberto porta i pantaloni grigi.
Chi porta una camicia bianca?
Marcello porta una camicia bianca.
Chi porta una cravatta blu?
Pietro porta una cravatta blu.

Ha Lei (hai tu) una gonna gialla?
Sì, (io) ho una gonna gialla.
Ha Lei (hai tu) le scarpe nere?
Sì, (io) ho le scarpe nere.

12. To introduce *mettersi* for "put on" the teacher pretends to dress for leaving and says:

    Mi metto il cappotto.
    Mi metto il cappello.
    Mi metto i guanti.

    The children take turns dressing up and describing their actions in Italian. The expression *Mi levo . . .* is taught in the same manner.

13. The use of the contractions *del, dello, della* requires a great deal of practice and can be begun at this point. The teacher directs the attention of the class to a picture of a family and proceeds as follows:

    Di che colore sono i pantaloni del ragazzo?
      I pantaloni del ragazzo sono grigi.
    Di che colore sono i pantaloni dello zio?
      I pantaloni dello zio sono neri.
    Di che colore è la veste della madre?
      La veste della madre è rossa.
    Di che colore è la veste della ragazza?
      La veste della ragazza è bianca.
    Di che colore è il vestito del bambino?
      Il vestito del bambino è bianco.
    Di che colore è il cappello del signore?
      Il cappello del signore è grigio.

Related Vocabulary and Patterns of Speech

1. I GIOCATTOLI

la bambola
la bicicletta
la palla
il pallone (balloon)
il treno elettrico
i pattini

Che fa Lei con . . .?
(Io) pattino.
(Io) vado in bicicletta.
(Io) gioco alla palla.
Le piace . . .?
Ti piace . . .?
Mi piace . . .
Chi è . . .?

Sa Lei pattinare (andare in bicicletta, giocare alla palla, ecc.)?
(Io) so pattinare (andare in bicicletta, giocare alla palla, ecc.).
Sai tu pattinare (andare in bicicletta, giocare alla palla, ecc.)?

2. LE PARTI DEL CORPO

la testa
la faccia
il collo
gli occhi
la gola

la bocca
i denti
gli orecchi
i capelli
il piede

la mano
le braccia
le dita

Alzi (alzino) le mani!
Alza (alzate) le mani!
Abbassi (abbassino) le mani!
Abbassa (abbassate) le mani!
Cosa faccio al mattino?
Che fa Lei al mattino?
Che fai tu al mattino?
Che ha Lei?
Che hai tu?

la mano sinistra
(Io) mi lavo la faccia.
(Io) mi spazzolo i denti.
(Io) mi pettino.
Che ha egli (lui)?
Essa (Lei) ha mal di testa (mal di gola, mal di denti).
(Io) ho mal di testa (di gola, di denti).
la mano destra

3. I VESTITI

la veste
la camicetta
la gonna
il cappello
la camicia

i calzini
i guanti
il cappotto
i pantaloni
le calze

le calze di nailon
le scarpe
la cinghia
la cravatta
il vestito

Che porta Lei?
(Io) porto . . .
Che si mette Lei?

(Io) mi metto il cappello (il cappotto, ecc.)
(Io) mi levo il cappello (il cappotto, ecc.)
i pantaloni del ragazzo
la veste della ragazza

4. *Supplementary*

la trottola
il tamburo
l'orso di lana
il cervo volante
il piccolo laboratorio di chimica

la corda per il salto
il mento
il collo
le spalle
la gamba
il tallone

il piede
il fazzoletto
la borsa
l'ombrello
l'impermeabile

Suggested Activities

1. The children may be encouraged to perform with puppets, previously learned dialogues, improvised dialogues, or playlets which they have made up themselves.

   For practical information about the construction of puppets and their operation, teachers are referred to ***Puppetry in the Curriculum,*** New

York City Board of Education, Curriculum Bulletin No. 1, 1947-48 Series.

2. A child is called on to select a toy from the teacher's collection and talk about it to the class.

   La mia bambola si chiama Anna. È graziosa. Voglio bene alla mia bambola.

3. The attention of the class is directed once again to the pictures representing the members of the family. Individual children are called on to describe what each member of the family is wearing.

4. The teacher describes a child and the class tries to guess who it is.

   Questo è un ragazzino. Ha i capelli castagni e gli occhi blu. Porta i pantaloni grigi, la camicia bianca e la cravatta rossa. Chi è?

5. One child is called on to describe another member of the class and the others try to guess who it is.

6. GIOCHI

   a. "Simone dice."
      Si tocchi (toccati) la testa!
      Si tocchi (toccati) il piede, ecc.

   b. *Che cosa metto nella valigia?* The teacher starts with,
      Ecco una camicia che metto nella mia valigia. A child continues,
      Ecco i pantaloni e una camicia che io metto nella mia valigia.

      Each child adds an article of clothing to the previous list.

   c. "Lupo, Lupo"

      Passeggiamo nel bosco
      mentre non c'è il lupo.
      Se il lupo verrà
      ci mangerà.
      Lupo, lupo, dove sei tu?
      Lupo, lupo, che fai tu?
      Mi alzo.
      Mi lavo.
      Mi vesto.
      Mi metto la camicia.
      Mi metto i pantaloni.
      Mi metto le calze.
      Mi metto le scarpe.
      Sono pronto.

If this is played as a game, one child is the wolf and stands in the center of the circle. The other children hold hands, march around the circle and chant the above. When they get to *Che fai tu?* the wolf answers, *Mi alzo.* The children repeat the chorus and the wolf announces, *Mi lavo.* Finally, when he says, *Sono pronto,* he runs after the children and catches one who, in turn, becomes "wolf."

If the teacher prefers to teach this as a poem, she divides the class into two groups. One group recites the chorus and the other takes the part of the wolf.

7. Poem

"Quel Che Posseide Un Bimbo" *(Nidi Alle Gronde)*
Due piedi lesti lesti
per correre e saltare;
due mani sempre in moto
per prendere e per dare;
la bocca chiacchierina
per tutto domandare;
due orecchi sempre all'erta
intenti ad ascoltare;
due occhioni spalancati
per tutto investigare
un cuoricino buono
per molto, molto amare.

R. Schwartz

FOODS AND MEALS

Introduction

The children are always delighted with the lessons on foods. A great many words are listed in the vocabulary but the teacher is again reminded not to attempt too much during any one lesson. One way of organizing this topic is to break it down into five parts and present separately and consecutively lessons on fruits, vegetables, breakfast, lunch and dinner. The teacher will be prepared with as many of the following as possible:

A basket of artificial fruits
Pictures of foods
Felt cut-outs of foods
Real food
Table settings

In advance of these lessons, the children may be asked to start a scrapbook with pages devoted to pictures of fruits and vegetables and to pictures of foods usually included in breakfast, lunch and dinner menus.

Suggested Procedure

1. The children are asked to arrange on their desks, their pictures of fruits. The teacher begins by saying:

   Chi ha una banana?

   She repeats the question several times until someone in the class understands and answers:

   Io ho una banana.

   This leads to:

   Le piacciono (ti piacciono) le banane?
   Di che colore è la banana?

   The Italian equivalents of orange, peach and pear may be presented in the same manner.

2. The Italian names of the rest of the fruits are taught by direct association with the pictures or objects and are used wih all the previously learned patterns.

Polite Form	*Familiar Form*
Mi dia una ciliegia!	Dammi una ciliegia!
Le do una ciliegia.	Ti do una ciliegia.
Conti i fichi!	Conta i fichi!
Conto i fichi.	
Quante mele ha Lei?	Quante mele hai tu?
Ho due mele.	
Cosa vede Lei nel cestino?	Cosa vedi tu nel cestino?
Nel cestino vedo una mela, una banana ed un'arancia.	
Metta il limone sulla tavola!	Metti il limone sulla tavola!
Metto il limone sulla tavola.	

3. The question, *Che preferisce Lei? (Che preferisci tu?)* helps reinforce the new vocabulary.

   Che preferisce Lei, l'albicocca o la pesca? (Che preferisci tu, l'albicocca o la pesca?) Preferisco l'albicocca.

4. To introduce the verb *mangiare* the teacher pretends to eat a piece of fruit and asks, *Che cosa mangio? Mangio un'albicocca.*

This leads to:

Che cosa mangia Lei? (Che cosa mangi tu?)
Che cosa sta mangiando Lei? (stai mangiando tu?)
  Mangio una pesca.
Com'è la pesca?
  La pesca è buona.
          è deliziosa.
          è saporita.
          è matura.
          è verde.
          non è matura.

5. For the lesson on vegetables, the teacher starts by pretending to prepare a salad. On the table there are either real vegetables, artificial ones or pictures. After having taught the expression *le verdure* the teacher proceeds in this way:

   Vado a preparare un'insalata.
   Mi dia (dammi) delle verdure per l'insalata.

   As each child gives her an appropriate vegetable, she continues:

   Grazie, prendo un pomodoro (una carota, una cipolla, della lattuga, dei ravanelli, un cetriolo, del sedano).

   The names of the vegetables are then taught and practiced with these questions and commands:

   Che cosa è questo?
   Dov'è . . .?
   Mi dia (dammi) . . .
   Di che colore è . . .?
   Le piace (ti piace) . . .?
   Cosa Le piace (cosa ti piace)?
   Che preferisce (che preferisci)?
   È matura? (è maturo?)
   È saporito?
   È amaro?
   Quanti (quante) . . . ha Lei (hai tu)?

6. Before starting the lessons on meals, the children are asked to bring in pictures of what they usually have for breakfast, lunch and dinner. The teacher looks at one child's breakfast pictures and says, *Per la prima colazione, Maria prende del succo d'arancia, un uovo e del latte. Che cosa prende Maria?*

Polite Form	*Familiar Form*
Che prende Lei per la prima colazione?	Che prendi tu per la prima colazione?
Prendo del succo d'arancia, un uovo e del latte.	
Che cosa mangia Lei al mattino?	Che cosa mangi tu al mattino?
Al mattino mangio un uovo e del pane tostato.	
Che cosa beve Lei al mattino?	Che cosa bevi tu al mattino?
Bevo della cioccolata.	
Che cosa prende Suo padre per la prima colazione?	Che cosa prende tuo padre per la prima colazione?
Egli prende delle uova e del pane tostato.	
Che cosa beve Suo padre al mattino?	Che cosa beve tuo padre al mattino?
Egli beve del caffè.	
Che cosa prende Sua madre per la prima colazione?	Che cosa prende tua madre per la prima colazione?
Essa prende un panino e del tè.	
Prende Lei del tè?	Prendi tu del tè?
No, io non prendo tè.	

7. The following dialogue may be memorized and dramatized. This dialogue is presented in the familiar form only since this is the form used within the family.

   Roberto: Buon giorno, mamma.
   Mother: Buon giorno, Roberto. Hai fame? (Hai appetito?)
   R: Sì, mamma, ho fame.
   M: Cosa desideri stamane?
   R: Dammi del succo d'arancia, del pane tostato, un uovo scaldato e del latte, per favore.
   M: Bene! (prepares food quickly and brings it to the table)
   Ecco del succo d'arancia, del pane tostato, un uovo scaldato e del latte.
   R: Grazie, mamma.

8. It may be pointed out at this time that the Italian breakfast is different from the American one. It usually consists of bread and coffee.
9. The names of the foods usually eaten at lunch are introduced in the same way.

Che cosa prende Lei per colazione? (Che cosa prendi tu per colazione?)
Prendo della minestra, un panino imbottito, un pezzo di torta e del latte.

10. The following dialogue is suitable for memorization and dramatization. Maria and Roberto have just come into the house, hungry for lunch.

Maria: Buon giorno, mamma.
Roberto: Buon giorno, mamma.
Sento l'odore di qualche cosa di buono. Che cos'è?
M: È la minestra. Sedetevi e vi porto la minestra e dei panini imbottiti.
M. e R: Grazie, mamma. (Mother puts food on table.)
Maria: E come dolce? (E per dolce?)
Mamma: Che preferite, la torta o il gelato?
Maria: Il gelato, per piacere.
R: Per me della torta, per piacere.
Mamma: Eccoli.
Maria e Roberto: Grazie, mamma.

11. After the names of the dinner foods have been taught, the dialogues can be adapted to include them.

12. As another exercise in comprehension and in the fluent use of the partitive construction with foods, the teacher reads the following paragraph to the class and has the children answer orally the questions based on it.

Sono le sei del pomeriggio. Tutta la famiglia è a tavola. La mamma serve il pranzo: succo di pomodoro, carne arrostita, patate fritte, piselli e insalata. Il dolce è un torta di cioccolata. Il papà beve del tè, la mamma beve del caffè, ma Roberto e Maria bevono del latte. Che bel pranzo!

Che ora è?
Chi serve il pranzo?
Cosa c'è da mangiare?
Cosa c'è come dolce?
Che cosa beve il papà?
Che cosa beve la mamma?
Che cosa bevono Roberto e Maria?

Related Vocabulary and Patterns of Speech

1. La Frutta

l'albicocca
la banana
l'arancia
l'ananasso
la pera
la pesca
il mellone
fresco, freschi
fresca, fresche

il limone
la mela
l'uva
la fruttiera

la ciliegia
la fragola
il fico (i fichi)

delizioso
maturo
saporito
amaro

Che preferisce Lei?
Che preferisci tu?
Io preferisco . . .
Che sto mangiando?

Che mangia Lei? (mangi tu?)
Che sta mangiando Lei?
Che stai mangiando tu?

2. Le Verdure

la patata
la carota
il pomodoro
i piselli

la cipolla
i fagioli
la lattuga
i ravanelli

il cetriolo
l'insalata
il sedano

3. La Prima Colazione

il mattino
il succo d'arancia
l'uovo
l'uovo scaldato
il pane
il panino

il pane tostato
il burro
la marmellata
la crema
l'acqua
il latte

il caffè
il tè
la cioccolata
caldo
freddo

Che prende Lei?
Che desidera Lei?
Ha appetito (fame) Lei?
Ho appetito (ho fame).
Ha sete Lei?
Egli (Lui) prende . . .
Essa (Lei) prende . . .
Lei prende . . .
Egli (Lui) beve . . .
Essa (Lei) beve . . .
Lei beve . . .

Ho sete.
Che prendi tu?
Che desideri tu?
Hai appetito (fame) tu?
Ho appetito (ho fame).
Hai sete tu?
Prendo . . .
Bevo . . .
Essi bevono . . .
Esse bevono . . .
Loro bevono . . .

4. La Colazione

la minestra
la frittata
il panino imbottito
tutti e due
qualche cosa di buono

il pesce
il dolce
il formaggio
Sento . . .

la torta
la torta di cioccolata
il gelato
come dolce

5. Il Pranzo

il prosciutto
la carne arrostita
la bistecca
la gallina (il pollo)
il manzo
il tacchino
il succo di pomodoro
le patate fritte
il maiale
la costoletta di vitello
la torta di mele
il gelato
il gelato alla vaniglia
la costoletta di manzo
ancora

Suggested Activities

1. Four children are called on to sit around a table and pretend they are mother, father and two children ready for dinner. On the table there are various foods and the children ask for what they want. The conversation is an adaptation of the learned dialogues.

2. The artificial foods or pictures of foods are on the teacher's desk. In front of the room there is a table set with tablecloth, etc. The teacher calls on various children to put certain foods on the table.

Polite Form	*Familiar Form*
Giovanni, metta del pane sulla tavola.	Giovanni, metti del pane sulla tavola.
Guglielmo, metta tre mele sulla tavola.	Guglielmo, metti tre mele sulla tavola.

3. A child is called on to pick up a fruit or vegetable and talk about it.

   Questa è una mela. La mela è rossa e verde. Mangio la mela.

4. The children are asked to pick up one of the picture menus of either breakfast, lunch or dinner and explain it in Italian.

   Ecco la mia colazione. Per colazione prendo del pesce, dell'insalata, del pane con burro e della frutta.

5. The pictures of the foods and meals are scrambled upside down on the table. A child is called on to choose a picture. He then names the food or describes the action on the picture.

6. The teacher or leader asks children to pick fruits from the basket.

   When the basket is empty, the leader says:

   Chi ha la mela?

   The child who has it answers:

   Io, io ho la mela. Metto la mela nella fruttiera.

7. The table is set with empty dinner plates. The children are called upon to choose various foods from the pictures on the table and fill their dinner plates, explaining in Italian just what they are doing.

8. GAMES

   a. All the children stand. The teacher or leader holds up the picture of a food and says:

      Questa è una pera.

   If the statement is true, the children raise their hands. If it is false, they don't move. If a child raises his hand at the wrong time, he is out of the game and sits down.

   b. One child is chosen as leader. He has in front of him samples or pictures of foods. The rest of the children raise their hands one at a time and request some food by saying, ***Desidero del pane.*** The leader presents the proper food, saying ***Ecco il pane.*** The conversation continues with ***Grazie*** and ***Prego.*** If the leader misses, the child whose question caused him to miss, takes over as leader.

   c. One child is chosen to hide some food in back of him. The rest of the class tries to identify the food from the hints given.

      Ho una cosa saporita.
      Ho una cosa rotonda.
      Ho una cosa rossa.
      Ho una cosa da mangiare. (una mela)

GOING MARKETING

Introduction

In addition to the pictures of foods, the teacher will need American and Italian coins and paper money. When the question arises, she is prepared to explain as simply as possible the Italian monetary system and compare it with ours. She may also take this opportunity to explain the Italian *chilo* and to describe typical Italian market scenes.

Suggested Procedure

1. In the following dialogue a mother asks her daughter to go to the store for her. She tells her what to buy, gives her money and warns her to be careful with the change.

   This dialogue is presented in the familiar form only since this is the form used within the family.

Mamma: Rosa, vuoi andare al mercato per me?
Rosa: Certo, mamma. Che ti serve?
M: Una dozzina di uova, un chilo di mele e sei banane.
R: Va bene.
M: Ecco un biglietto da cinque dollari. Non lo perdere!

Adaptations

Vuoi andare dal panettiere?
dal macellaio?
dal fornaio?
dal farmacista?

Mi serve del pane.
una bistecca.
tre costolette di manzo.

2. In the following dialogue Signora Rossi, who is marketing, speaks to the fruit merchant, examines the fruit, compares prices, makes a selection, and pays for the merchandise.

Signora Rossi: Buon giorno, Signore.
Il negoziante: Buon giorno, Signora.
Signora Rossi: Ha della frutta fresca oggi?
Il negoziante: Sì, Signora—pesche, pere e fragole deliziose.
Signora Rossi: Quanto costano le pesche?
Il negoziante: Cento lire al chilo, Signora.
Signora Rossi: Sono a buon mercato. E le pere?
Il negoziante: Centocinquanta lire al chilo, Signora.
Signora Rossi: Il prezzo è alto. Comunque, mi dia due chili di pesche e un chilo di pere.
Il negoziante: Desidera altro, Signora?
Signora Rossi: No, grazie. Quanto devo pagare?
Il negoziante: Trecentocinquanta lire in tutto.
Signora Rossi: Ecco cinquecento lire.
Il negoziante: Grazie, Signora. Ecco il resto.

3. Now is the time to teach how to count by tens to one hundred. When this has been mastered, the rest of the numerals can be taught, from 1-100.

Related Vocabulary and Patterns of Speech

il mercato
il macellaio
il farmacista

il panettiere
la pasticceria
il dollaro
la lira [redacted]

gli spiccioli
la dozzina
il chilo

venti
ventuno
ventidue
ventitrè
ventiquattro
venticinque
ventisei
ventisette
ventotto
ventinove
trenta
trentuno
trentadue
trentatrè
trentaquattro
trentacinque
trentasei
quaranta
quarantuno
quarantadue
cinquanta
cinquantuno
cinquantadue
sessanta
sessantuno
sessantadue
settanta
settantuno
settantadue
ottanta
ottantuno
novanta
novantuno
novantadue
cento

Che ti serve?
Mi serve . . .
Quanto costano alla dozzina?
Costano molto?
Sono a buon mercato.
Eccoli.
Nient'altro?
Non perda (non perdere) . . .
un biglietto da cinque dollari
cinque soldi

Suggested Activities

1. A store is set up in front of the classroom. All the foods are displayed. One child is chosen to be storekeeper. As each customer comes in, he converses with the storekeeper, selects some foods, pays and leaves.
2. The children order groceries by telephone.
3. GAME

   One child starts by saying, *Vado al mercato per comprare del pane.* Another child continues, *Vado al mercato per comprare del pane e del burro.*

   The aim is to repeat as long a list as possible.

GOING TO A RESTAURANT

Introduction

For these lessons, the teacher will need Italian menus, pictures of foods, and a table and two chairs set up as though they were part of a restaurant.

Suggested Procedure

1. The stage is set for a scene in a restaurant. The teacher pretends to be a waiter. A youngster volunteers to be the hungry client. The following dialogue is developed.

   Il cameriere: Buon giorno, Signore. Ecco il menù.
   Signor Bianchi: Grazie. Per cominciare, della minestra, per piacere.
   Il cameriere: E dopo?
   Signor Bianchi: Una bistecca.
   Il cameriere: Va bene, Signore. E come verdure?
   Signor Bianchi: Patate fritte, fagiolini e insalata.
   Il cameriere: E da bere?
   Signor Bianchi: Del caffè, per piacere.
   Il cameriere: E come dolce?
   Signor Bianchi: Del gelato.
   Il cameriere: Nient'altro?
   Signor Bianchi: Nient'altro. Mi porti il conto, per piacere.

2. After having learned the simple dialogue, the children try the following more difficult one.

   Signor Martini: Mi dia il menù, (lista delle vivande) per piacere.
   Il cameriere: Eccolo, Signore. Desidera della minestra?
   Signor Martini: Sì, per favore.
   Il cameriere: Bene, Signore. E come primo piatto, delle costolette di vitello o una bistecca?
   Signor Martini: Una bistecca.
   Il cameriere: Ben cotta o al sangue?
   Signor Martini: Al sangue. Non mi piacciono le vivande troppo cotte.
   Il cameriere: Piselli o fagiolini?
   Signor Martini: Piselli e patate fritte.
   Il cameriere: Come dolce che preferisce, una torta di mele o un gelato al cioccolato?
   Signor Martini: Torta di mele.
   Il cameriere: Bene, Signore. Nient'altro?
   Signor Martini: No, grazie. Mi porti il conto, per piacere.
   Il cameriere: Eccolo, Signore.

3. The teacher reads the following story to the class. She then asks questions based on the story and the children answer in complete Italian sentences. This is an exercise in listening comprehension as well as in speaking.

   È sabato sera. La famiglia Rossi va a pranzo in un piccolo ristorante. Sono quattro persone: Il signor Rossi, la signora Rossi, il figlio Giovanni e la figlia Teresa. Occupano una tavola vicino a una finestra. Il cameriere porta il menù. Ci sono molte cose da mangiare.

Il signor Rossi ordina il pranzo: del minestrone, della carne arrostita e delle patate fritte. Giovanni e Teresa desiderano del succo di pomodoro, del pollo e dei fagiolini. Il signor Rossi prende del caffè, la signora Rossi prende del caffè espresso. Il signor Rossi ordina del latte per Teresa e per Giovanni. Come dolce, il cameriere porta della torta di cioccolata per il signor Rossi, della torta di mele per la signora Rossi e del gelato per i figli. Che pranzo magnifico! Il cameriere porta il conto e il signor Rossi gli dà una buona mancia.

Che giorno è?
Dove va la famiglia Rossi?
Quante persone ci sono nella famiglia Rossi?
Come si chiama il figlio?
Come si chiama la figlia?
Chi ordina il pranzo?
Cosa prende la signora Rossi?
Cosa desidera il signor Rossi?
Cosa desiderano Giovanni e Teresa?
Che cosa dà il signor Rossi al cameriere?

4. When the teacher is confident that the children understand and pronounce accurately most of the restaurant and food vocabulary, she may write on the board a typical Italian menu. *Only the familiar vocabulary should be included.* The teacher will pronounce each word on the menu, have the children imitate and repeat and guard against having the printed word affect adversely the quality of the pronunciation.

Related Vocabulary and Patterns of Speech

il menù (la lista delle vivande)
le patate fritte
il primo piatto
il conto
Ordina il pranzo.

al sangue
ben cotta
la mancia
per cominciare
E da bere?

Desidera . . .?
Desidero . . .
Mi porti . . .
Noi abbiamo . . .
Non mi piace (piacciono) . . .
Che pranzo magnifico!

Suggested Activities

1. Have children make up their own Italian menus.
2. Distribute some menus and have children order a meal.
3. As two children act out a scene in pantomime, other children tell in Italian what is happening.

Il signore entra nel ristorante.
Egli (Lui) si siede a una tavola (occupa una tavola).
Il cameriere porta il menù (lista delle vivande) ecc.

Suggested Topics: Third Year of Instruction

In the third year of foreign language instruction, all the learnings developed in the first and second year are maintained and extended. The teacher consciously incorporates previously learned vocabulary and language patterns in the development of topics at higher levels.

The first part of the school year can be used profitably for review. During the summer vacation, the children may have lost some of their facility and confidence. The teacher takes the time to introduce them once again to each other, to their room and to their school. The children are encouraged to converse about themselves, their immediate environment and their families. By skillful questioning and handling of dialogues, all the conversational patterns learned during the first and second year once again become automatic.

It should be remembered, however, that even though the following topics have been planned for the third year of instruction, it is important for the teacher to continue from the point at which she left off in the second year. The topics have been planned sequentially and the material carefully graded.

STREETS AND BUILDINGS

Introduction

In preparation for this series of lessons, the teacher selects a large picture of a scene in an American city and of a scene in an Italian city.

Suggested Procedure

1. The teacher calls attention to the large picture of the city and starts by saying:

   Ecco una città. New York è una città. Chicago è una città.
   Then in response to
   Nominate qualche città americana
   the children name several cities. Similarly, in response to
   Nominate qualche città italiana

one or two Italian cities are mentioned. The teacher then points to a little girl in the picture, and elicits the following responses:

T: Ecco Maria. Maria è in città. Dov'è Maria?

C: Maria è in città.

T: (Pointing to a boy standing next to Maria) Dov'è il fratello di Maria?

C: Il fratello di Maria è in città.

T: (Pointing to a woman standing with the children) Dov'è la madre di Maria?

C: La madre di Maria è in città.

T: Dove sono Maria, suo fratello e sua madre?

C: Maria, suo fratello e sua madre sono in città.

2. The following dialogue is now taught.

Giovanna: Buon giorno, Anna.

Anna: Buon giorno, Giovanna.

G: Dove vai?

A: Vado al cinema, e tu?

G: Anch'io vado al cinema. Andiamo! Bisogna traversare la strada qui.

A: Sì, ma attenzione! C'è la luce rossa . . . (Pause)

G: Oh! Ecco la luce verde. Ora possiamo traversare.

Adaptations

Buona sera, Anna.
Io vado all'angolo della strada.
al teatro.
alla banca.
alla farmacia.
ai grandi negozi.
al museo.

3. The following monologue serves as a pleasant variation:

Io sono in città.
Io cammino sul marciapiede.
All'angolo della strada mi fermo.
Io vedo accendere la luce rossa.
Io attendo.
Ora è accesa la luce verde.
Io attraverso la strada.

Related Vocabulary and Patterns of Speech

la città
la strada
il museo
la luce rossa
la luce verde
in città
all'angolo della strada
io cammino
io attendo
l'ospedale
l'ufficio postale
il marciapiede
l'edificio
la farmacia
anch'io
Dove sono . . .?
io mi fermo
traversiamo
i grandi negozi
la banca
la biblioteca
il teatro
il cinema
bisogna attraversare
certamente
la luce rossa è accesa

Supplementary

il grattacielo
la pasticceria
la lavanderia
l'autorimessa
l'albergo
la profumeria

Suggested Activities

1. The class may be taken on a tour of the neighborhood. As the children walk, they may try to name in Italian as many stores, buildings, etc. as they can. As a matter of fact, the conversation may be limited to Italian only. This can be worked out with such expressions as:

   Che cosa vedete?
   Dov'è . . .?
   Mostratemi . . .
   Che cosa fai tu? (Io cammino sul marciapiede. Io mi fermo. Io attendo. Io attraverso la strada.)

2. One child acts out in pantomime the monologue on page 70, while another child is called on to be the Italian narrator.

   Egli (Lui) è in città.
   Egli (Lui) cammina sul marciapiede.
   All'angolo della strada egli (lui) si ferma.
   Egli (Lui) vede che la luce rossa è accesa.
   Egli (Lui) attende.
   Ora è accesa la luce verde.
   Egli (Lui) attraversa la strada.

3. GAMES

   a. One child asks, *Che cosa vede Lei (vedi tu) nella strada?* A youngster answers, *Io vedo il marciapiede.* Another says, *Io vedo il marciapiede e un edificio.* The aim is to see how long a list can be repeated.

b. One child asks, *Dove va Lei? (Dove vai tu?)* He calls on a friend who answers, *Io vado alla banca.* He, in turn, calls on another child who says, *Io vado alla banca ed alla farmacia.* The aim is to get as long a list as possible. This is an enjoyable way of drilling *a,* plus the definite article.

TRANSPORTATION

Introduction

The children have been asked to bring in toy trucks, cars, airplanes, etc. The teacher may also use pictures showing the various means of transportation.

Suggested Procedure

1. By direct association with objects on the picture or with the toy models, the Italian names of the various means of transportation are presented to the class.
2. The following new expressions are now taught:

   Che cosa fa l'aeroplano?
   L'aeroplano vola molto alto.
   Che cosa fa l'automobile?
   L'automobile corre sulla strada.
   Che cosa fa il piroscafo?
   Il piroscafo viaggia sul mare.

3. The phrase *per andare* is peculiar to the foreign language and can be systematically practiced with the vocabulary of this lesson.

   Per andare a scuola, io vado a piedi.
   Per andare a Brooklyn, io prendo il treno.
   Per andare al parco, io prendo la mia bicicletta.
   Per andare al cinema, io prendo l'autobus.
   Per andare a Roma, io prendo il piroscafo o l'aereo.
   Per andare nella luna, io prendo il razzo.

4. Now that the class knows the names of the various means of transportation as well as some adjectives, it is appropriate to begin making comparisons.

   L'automobile è più veloce della bicicletta.
   L'aeroplano è più veloce dell'automobile.
   Il razzo è più veloce dell'aeroplano.
   La bicicletta è meno veloce dell'automobile.
   L'automobile è meno veloce dell'aeroplano.

5. The following may be presented as a question-answer exercise. Once it is mastered, however, it may be added to the repertoire of dialogues.

Polite Form	*Familiar Form*
T: Ha Lei un'automobile?	T: Hai tu un'automobile?
C: Sì, io ho un'automobile.	C: Sì, io ho un'automobile.
T: Di che colore è la Sua automobile?	T: Di che colore è la tua automobile?
C: La mia automobile è nera.	C: La mia automobile è nera.
T: Guida Lei l'automobile?	T: Guidi tu l'automobile?
C: No, io non guido l'automobile.	C: No, io non guido l'automobile.
T: Chi guida l'automobile?	T: Chi guida l'automobile?
C: Mio padre guida l'automobile.	C: Mio padre guida l'automobile.
T: Suo padre guida bene l'automobile?	T: Tuo padre guida bene l'automobile?
C: Sì, Signora, mio padre guida bene l'automobile.	C: Sì, Signora, mio padre guida bene l'automobile.

Adaptations

La mia automobile è rossa (grigia, gialla, blu).
Mia madre guida l'automobile.
Mia sorella guida l'automobile.
Mio fratello guida l'automobile.
Mia madre non la guida bene.

6. The following dialogue will delight the children if they are permitted to use a space helmet and a make-believe rocket to dramatize the scene. Since this dialogue is between two children, it is presented in the familiar form only.

Giovanni: Guarda il mio razzo.
Riberto: È magnifico! Parti tu?
G: Immediatamente. Io vado nella luna.
R: Ti divertirai durante la rotta?
G: Certo.
R: Perchè?
G: Perchè vedrò i pianeti e le stelle.
R: Magnifico! Arrivederci, Giovanni. Buona fortuna!

Related Vocabulary and Patterns of Speech

il tassì
l'automobile
la stazione
il treno
i pianeti
il parco

la bicicletta
l'autobus
l'autocarro
la luna
la rotta
Che cosa fa . . .?
l'automobile corre
Guida Lei . . .?
perchè
buona fortuna
il piroscafo
l'aeroplano (l'aereo)
il razzo
veloce (rapido)
il viaggio
Tu parti.
Io parto.
divertirsi
Io non guido . . .
Guardi . . .
alto
magnifico
le stelle
Lei parte.
L'aeroplano vola.
Guidi tu . . .?
Io guido . . .
per andare
Guarda . . .

Suggested Activities

1. The children are called on to talk in Italian about their own bicycles, cars, trucks, toy airplanes, etc.
2. For a quick review of the various means of transportation, the children may be asked to draw them.
   Disegnate un aeroplano (un autocarro, un piroscafo)!
3. The children are asked to look at the pictures of the various means of transportation, choose a vehicle and make up a story about it.
   Io vedo un tassì. Il tassì è giallo. Nel tassì c'è una famiglia. La famiglia va a casa.
4. Poem
   Il treno corre sui binari
   Gli autocarri vanno sulla strada
   I piroscafi sul mare
   Gli aerei in aria.
5. Songs
   Volare
   Vieni sul Mar

CITY WORKERS

Introduction

The teacher has available large pictures of a street scene in an American city and a street scene in an Italian city. She will also need a policeman's hat, a fireman's hat and a postman's hat.

Suggested Procedure

1. After the vocabulary has been presented, it is used with the recently learned conversational patterns as well as with several new ones.

Che fa l'autista?
L'autista guida il tassì (l'automobile, l'autobus).
Che fa l'agente di polizia?
L'agente di polizia dirige la circolazione stradale.
Che fa il vigile del fuoco?
Il vigile del fuoco spegne l'incendio.
Che fa il fattorino postale?
Il fattorino postale porta le lettere.

2. The teacher reads the following story to the class. She then asks questions based on the story and the children are expected to answer in complete Italian sentences.

   Un giorno, Paolo va in bicicletta dal fornaio. Quando esce dal negozio, egli (lui) non vede più la sua bicicletta. Vede un agente di polizia. Paolo dice, "Buon giorno, signor agente. Ha visto la mia bicicletta?" "Di che colore è la tua bicicletta?" domanda l'agente. "Rossa e blu," risponde Paolo. "Guarda là, davanti la farmacia," dice l'agente. "Io vedo una bicicletta rossa e blu. È la tua?" "Sì, quella è la mia," risponde Paolo. "Grazie, signor agente."

   1. Dove va Paolo?
   2. Paolo va a piedi?
   3. Quando esce dal negozio che cosa non vede più Paolo?
   4. Che cosa domanda Paolo all'agente di polizia?
   5. Che cosa risponde l'agente di polizia a Paolo?
   6. Dov'è la bicicletta di Paolo?

3. The same story is now presented in dialogue form and memorized.

Paolo: Buon giorno, signor agente.
L'agente: Buon giorno, ragazzo.
P: Ha visto la mia bicicletta?
A: Di che colore è la tua bicicletta?
P: Rossa e blu.
A: Ecco una bicicletta davanti la farmacia. È la tua?
P: Sì, quella è la mia. Grazie, signor agente. Arrivederla.
A: Arrivederci.

Adaptations

Ha visto il mio cane?
il mio gatto?
Ho perduto la mia bicicletta.
il mio cane.
il mio gatto.

Io vedo una bicicletta davanti la farmacia.
un cane il panificio.
un gatto l'ufficio postale.

Related Vocabulary and Patterns of Speech

l'autista
il lattaio
il bastone
l'incendio
l'autopompa
l'agente di polizia
il fattore
la buca delle lettere
il vigile del fuoco

Egli (Lui) dirige la circolazione.
Egli (Lui) spegne l'incendio.
Egli (Lui) porta le lettere.
Egli (Lui) vede . . .
Egli (Lui) dice . . .
Egli (Lui) domanda . . .
Egli (Lui) risponde . . .
Io aiuto . . .
Voi portate . . .
Lei porta . . .

laggiù
Ecco un (uno, una) . . .
un vestito blu
a piedi
per me
Questo è Suo (. . . tuo)?
Questo è mio.
Hai visto . . .?
Tu porti . . .
Ha visto Lei . . .?

Suggested Activities

1. The following *indovinelli* are first presented as riddles, and are then memorized.
    a. Io sono nella strada.
    Io indosso un vestito blu.
    Io ho un bastone.
    Io aiuto i bambini ad attraversare la strada.
    Chi sono io?
    b. Io guido l'autopompa.
    Io porto un grande cappello nero.
    Io vado a spegnere l'incendio.
    Chi sono io?
2. A child is called on to choose the policeman's, the fireman's or the postman's hat. He puts it on and calls on a friend who says:

Polite Form	*Familiar Form*
Lei è il vigile del fuoco.	Tu sei il vigile del fuoco.
Lei porta un grande cappello nero.	Tu porti un grande cappello nero.

The child with the hat says:
Sì, io sono il vigile del fuoco.
Io porto un grande cappello nero.

A VISIT TO THE PARK AND THE ZOO

Introduction

Before beginning this series of lessons, the teacher will be prepared with pictures representing the four seasons, pictures of scenes in a park, and models or pictures of zoo animals. If at all possible, she should have available pictures of a park scene in Rome as well as a park scene in New York.

Suggested Procedure

1. Before teaching the following dialogue, the teacher explains it in English in this manner:

   Mother is surprised to find that the children are not too unhappy this weekday morning. They remind her that it is a holiday and suggest going to the park and to the zoo. Mother agrees.

   Mother: Che mattino noioso!
   Luisa e Giovanni: Perchè, mamma? Oggi è festa e non c'è scuola.
   M: Oh, è vero, non ci pensavo. Che facciamo?
   Luisa: Andiamo ai giardini pubblici?
   Giovanni: Ed al giardino zoologico?
   M: Questa è una buona idea! A me piace tanto passeggiare nei giardini pubblici.

2. Basic to the conversations about the park and the zoo is a knowledge of the seasons and the weather. To teach the seasons, the teacher starts by directing the conversation toward the date and the days of the week. This will lead to:

   Che stagione è questa?
   È l'autunno (l'inverno, l'estate, la primavera).
   Nominate le quattro stagioni.
   Le quattro stagioni sono l'autunno, l'inverno, l'estate e la primavera.

3. This is also the logical time to review the months of the year.

4. As soon as the names of the months and seasons are learned, the conversation is directed in such a way as to drill the structural forms of *piacere.*

   Le piace la primavera?
   Ti piace la primavera?
   Sì, mi piace la primavera.
   Piace a lui la primavera?
   Sì, a lui piace la primavera.

Piace a lei la primavera?
Sì, a lei piace la primavera.
Piace a noi la primavera?
Sì, a noi piace la primavera.
A Giovanni e Luisa piace la primavera?
Sì, a loro piace la primavera.

5. One way to provide additional practice in the use of the *tu* form with the verb *piacere* is to ask a child to pretend he is questioning his younger brother or sister as to whether or not he likes the springtime.

Giovanni: Filippo, ti piace la primavera?
Filippo: Sì, Giovanni, mi piace molto la primavera.
Luisa: Maria, ti piace la primavera?
Maria: Sì, Luisa, mi piace molto la primavera.

6. In the same way as in Suggested Procedure (4.), the negative forms of the verb *piacere* are drilled orally.

A chi non piace l'inverno?
A me non piace l'inverno.
A Maria piace l'inverno?
No, a Maria non piace l'inverno.
Giovanni, Le piace l'inverno?
No, non mi piace l'inverno.
A Maria e Giovanni piace l'inverno?
No, a loro non piace l'inverno.

7. The patterns *in estate, in inverno, in autunno* and *in primavera* may now be presented and drilled in combination with the previously learned *Che tempo fa?*

Che tempo fa in inverno?
In inverno fa freddo. Qualche volta nevica.
Che tempo fa in estate?
In estate fa caldo.
Che tempo fa in autunno?
In autunno fa bel tempo.
Che tempo fa in primavera?
In primavera tira vento.
In primavera piove spesso.

8. A picture of a park scene is displayed in front of the room. Now that the youngsters can talk about the seasons, the weather, the months of the year, etc., they will be able to describe what they see in the pictures.

Che cosa è questo?
  Questo è un giardino pubblico.
Che stagione è questa?
  Questa è la primavera.
Che tempo fa?
  Fa bel tempo.
Che cosa c è nel giardino pubblico?
  Nel giardino pubblico ci sono dei fiori, dell'erba verde e degli uccelli.
Che cosa vede Lei nel giardino pubblico?
  Nel giardino pubblico io vedo dell'erba verde, dei fiori e degli uccelli.
Che cosa c'è sul ramo dell'albero?
  Sul ramo dell'albero c'è un nido.

9. This is a good opportunity to remind the children that at Villa Borghese in Rome there is a theatre where puppet plays are presented for children in the summer.

10. The frequently used verb *vedere* should be drilled conversationally in all persons of the present tense.

Che vede Lei nel giardino pubblico?
  Nel giardino pubblico io vedo dei fiori.
Che cosa vede egli (lui)?
  Egli (Lui) vede dei fiori.
Che cosa vediamo noi?
  Noi vediamo dei fiori.
Che cosa vedo io nel giardino pubblico?
  Io vedo dei fiori.
Che cosa vedono Maria e Luisa?
  Maria e Luisa vedono dei fiori.
Che cosa vedi tu, ragazzo?
  Io vedo dei fiori.

11. The Italian equivalent of the names of the zoo animals are now taught with the aid of pictures or models of the animals.

12. As an exercise in comprehension, the following paragraph is read to the class. The children are then expected to answer the questions orally in Italian using complete sentences. If the children are fairly well advanced in their reading, this paragraph may be rexographed and distributed for use as a reading exercise. Toward the end of the third year of Italian instruction, the children should also be able to copy accurately this paragraph or one of the same degree of difficulty and to write the answers to the questions in Italian.

Oggi è giorno di vacanza. Luisa e Giovanni vanno al giardino zoologico con la mamma. Essi guardano timidamente i leopardi, le tigri ed i leoni. Questi animali hanno l'aspetto feroce. Luisa e Giovanni vedono anche degli elefanti, degli orsi e delle scimmie. Le scimmie sono veramente comiche. Agli elefanti piacciono le arachidi. Anche alle scimmie piacciono le arachidi. Luisa compra delle arachidi e le offre alle scimmie ed agli elefanti. Ci si diverte tanto al giardino zoologico!

1. Che giorno è?
2. Dove vanno Luisa e Giovanni?
3. Che aspetto hanno i leopardi, le tigri ed i leoni?
4. Come sono le scimmie?
5. Che cosa offre Luisa alle scimmie ed agli elefanti?

Related Vocabulary and Patterns of Speech

il giardino pubblico
il giardino zoologico
la stagione
la primavera
l'estate
l'autunno
l'inverno

gennaio
febbraio
marzo
aprile
maggio
giugno
luglio

agosto
settembre
ottobre
novembre
dicembre

l'albero
il ramo
il nido
il leopardo
la tigre
il leone
l'erba

il lupo
l'animale (gli animali)
l'ora (le ore)
la scimmia
l'elefante
il fiore

la noia
molto, tanto
comico
qualche volta
spesso
l'arachide

in primavera
in estate
in autunno
in inverno
un giorno di vacanza

una buona idea
Fa bel tempo.
Fa freddo.
Fa caldo.
Fa fresco.

Tira vento.
Piove.
Nevica.
aspetto feroce
ci si diverte molto

Vedo io . . .?	Io vedo . . .	Io non vedo . . .
Vediamo noi . . .?	Noi vediamo . . .	Noi non vediamo . . .
Vedi tu . . .?	Tu vedi . . .	Tu non vedi . . .
Vede Lei . . .?	Lei vede . . .	Lei non vede . . .
Vedete voi . . .?	Voi vedete . . .	Voi non vedete . .
Vedono Loro . . .?	Loro vedono . . .	Loro non vedono . . .

Vede egli (lui) . . .?	Egli vede . . .	Egli non vede . . .
Vede essa (lei) . . .?	Essa vede . . .	Essa non vede . . .
Vedono essi (loro) . . .?	Essi vedono . . .	Essi non vedono . . .
Vedono esse (loro) . . .?	Esse vedono . . .	Esse non vedono . . .

Suggested Activities

1. The children are asked to bring in pictures of park or zoo scenes and to be able to describe them briefly in Italian.
2. Once the vocabulary is well learned orally, the children are asked to match the written names of the animals with the pictures.
3. Felt cut-outs of animals are placed on a tray. A pupil is called on to choose an animal and say a sentence about it. If he succeeds, he is permitted to place the animal on the felt board which becomes an imaginary zoo.
4. GAMES
    a. A leader is chosen who, in turn, calls on various classmates to act the part of a wolf, elephant, etc. The command is *Lei fa il lupo (Tu fai il lupo), Lei fa l'elefante (Tu fai l'elefante).*
    b. A child is called on to act like one of the animals. His classmates have to guess what animal he is by saying:

Polite Form	*Familiar Form*
Lei fa il lupo.	Tu fai il lupo.
Lei fa l'elefante, etc.	Tu fai l'elefante, etc.

5. POEMS
    a. "Rosa Di Maggio" *(Campane)*

C'era una rosa dentro un giardino;
un'ape venne di buon mattino;
prese il suo miele e se ne andò.

C'era una rosa dentro un giardino;
venne ronzando un maggiolino;
mangiò una foglia e se ne andò.

C'era una rosa dentro un giardino;
venne cantando un bel bambino;
colse la rosa e se ne andò.

Ma non lo punse con la sua spina
la rosa bianca, la rosellina.

S. Plona

b.

Nel giardino c'è un albero.
Nell'albero c'è un ramo.
Sul ramo c'è un nido.
Nel nido c'è un uovo.
Nell'uovo c'è un uccellino.
L'uccellino è dentro l'uovo.
L'uovo è nel nido.
Il nido è sul ramo.
Il ramo è nell'albero.
L'albero è nel giardino.

PLANNING A TRIP

Introduction

In this series of lessons, the teacher, in addition to presenting and drilling the new structural patterns and vocabulary, will take every opportunity to acquaint the children with Italy and her people. This does not mean a detailed study of the geography, history, literature, arts and sciences of Italy. More appropriate at this stage is the study of the way of living of an Italian child of elementary school age. Most children of this age would be interested in knowing what Rome is like. For this, the teacher will need pictures of the well known monuments, posters, picture post cards, and a plan of Rome. At this time, the *Cantuccio Italiano* may be refurbished with stamps, coins, pictures, and appropriate magazine or news articles. This is the time, too, to choose from the available slides, movies, filmstrips, records and tapes, those that would help bring the spirit of Italy into the classroom.

Suggested Procedure

1. The teacher begins this series of lessons by teaching the following dialogue. First she explains it in English in this way: Robert walks into John's room and finds him writing a letter to his Italian friend, Paul. Robert is indeed surprised and envious when he learns that John is writing to tell Paul that he will be in Rome in July.

   R: Che cosa fai tu?
   G: Scrivo una lettera a Paolo, un mio amico italiano.
   R: Gli scrivi qualche cosa di interessante?
   G: Oh, sì! Gli scrivo che noi saremo a Roma in luglio.
   R: A Roma? Veramente? Nel mese di luglio? Che fortuna!

2. Once the dialogue is learned, the structural forms of *scrivere* are presented and drilled. One way of doing this is by reviewing the following series.

Polite Form	***Familiar Form***
Si alzi!	Alzati!
Io mi alzo.	Io mi alzo.
Vada alla lavagna!	Va' alla lavagna!
Io vado alla lavagna.	Io vado alla lavagna.
Prenda il gesso!	Prendi il gesso!
Io prendo il gesso.	Io prendo il gesso.
Scriva il numero 5!	Scrivi il numero 5!
Io scrivo il numero 5.	Io scrivo il numero 5.

3. An interesting way to practice the 3rd person singular is to have the class act as a dramatic chorus and repeat in the 3rd person, expressively and with gestures, what one child is saying in the 1st person. For example:

T: Si alzi!	T: Alzati!
C: Io mi alzo.	C: Io mi alzo.
Chorus: Egli (Lui) si alza.	Chorus: Egli (Lui) si alza.
T: Vada alla lavagna!	T: Va' alla lavagna!
C: Io vado alla lavagna.	C: Io vado alla lavagna.
Chorus: Egli (Lui) va alla lavagna.	Chorus: Egli (Lui) va alla lavagna.
T: Prenda il gesso!	T: Prendi il gesso!
C: Io prendo il gesso.	C: Io prendo il gesso.
Chorus: Egli (Lui) prende il gesso.	Chorus: Egli (Lui) prende il gesso.
T: Scriva il Suo nome.	T: Scrivi il tuo nome!
C: Io scrivo il mio nome.	C: Io scrivo il mio nome.
Chorus: Egli (Lui) scrive il suo nome.	Chorus: Egli (Lui) scrive il suo nome.

When a girl is called on to respond to the teacher's commands and to say what she is doing, the chorus has an opportunity to drill the *essa (lei)* form. When two children are called on to act and recite in unison, the *noi* form and *essi* and *esse (loro)* forms are practiced. For example:

T: Scrivete il numero 5!
2 children: Noi scriviamo il numero 5.
Chorus: Essi (loro) scrivono il numero 5.
Esse (loro) scrivono il numero 5.

4. In the dialogue, the expression *qualche cosa d'interessante* is used. This is the time to practice it. The teacher begins by asking the children to repeat after her as follows, using appropriate gestures:

   T: Io leggo qualche cosa d'interessante.
   Class: Io leggo qualche cosa d'interessante.
   T: Io vedo qualche cosa d'interessante.
   Class: Io vedo qualche cosa d'interessante.
   T: Io ascolto qualche cosa d'interessante.
   Class: Io ascolto qualche cosa d'interessante.

   The use of *qualche cosa di buono* and *qualche cosa di cattivo* are practiced in the same way.

5. In the dialogue, the future is used in the phrase, *noi saremo a Roma.* The children are ready to learn another tense at this time, and the future of *essere* is taught in the affirmative and negative.

   T: Io sarò a New York nel mese di luglio. Dove sarà Lei (sarai tu)?
   C: Io sarò a New York nel mese di luglio.
   T: Dove sarà egli (lui) nel mese di luglio?
   C: Egli (Lui) sarà a New York nel mese di luglio.
   T: Chi sarà a Roma nel mese di luglio?
   C: Giovanni sarà a Roma nel mese di luglio.
   T: Sarà Lei (sarai tu) a Roma nel mese di luglio?
   C: No, io non sarò a Roma nel mese di luglio.
   T: Saremo a scuola domani?
   C: Sì, noi saremo a scuola domani.
   T: Saranno essi (loro) a Roma domani?
   C: No, essi (loro) non saranno a Roma domani.

6. To avoid boredom which might result from memorizing too many dialogues, the next few lessons are developed from a paragraph in Italian read aloud by the teacher. First, all the new words and phrases are explained by direct association with actions, pictures, or concrete objects. Then a summary is given in English. (This may be unnecessary for some classes.) Finally, the paragraph is read twice in Italian. This is followed by questions in Italian, which test comprehension, and act as a springboard for conversation in the foreign language.

   La signora Rossi prepara i bagagli. Prende un baule ed una valigia. La valigia è più piccola e più leggera del baule. Il baule è grande e pesante. Nella valigia mette le spazzole, i cosmetici, gli spazzolini da denti, il dentifricio, le vestaglie, le sottovesti e le calze. Nel baule, mette i vestiti, le camicie e le scarpe. Non dimentica i costumi da bagno nè gli impermeabili. Anche a Roma piove!

1. Che cosa prepara la signora Rossi?
2. Che cosa prende essa (lei)?
3. La valigia è grande e pesante?
4. Il baule è grande e pesante?
5. Che cosa mette essa (lei) nella valigia?
6. Che cosa mette essa (lei) nel baule?

7. The verbs *preparare, prendere* e *mettere,* which appear in the story are taught and drilled in all the forms of the present tense.

8. Some time should be spent on the comparison of adjectives. The children have learned from the story that *la valigia è più piccola del baule* and that *la valigia è più leggera del baule.* The teacher presents additional examples using familiar vocabulary.

   Il baule è più grande della valigia.
   Maria è più grande di Luisa.

   As an exercise, the teacher mentions or points to two objects or people and then adds an adjective. She calls on a child to make the comparison. For example:

   T: Giovanni, Giorgio (grande).
   C: Giovanni è più grande di Giorgio.
   T: Il gatto, l'elefante (piccolo).
   C: Il gatto è più piccolo dell'elefante.

9. Up to this point, the children have been talking in Italian about planning a trip and packing for the trip. Now they are ready to enjoy John's tour of Rome. One way of doing this is by having the children dramatize a scene that takes place in Rome. This scene can be given the same treatment as a dialogue, but can be simplified or expanded and acted out with props as elaborately or as simply as the classroom situation permits. The characters are John, his Italian friend Paul, and the taxi driver.

   Paolo: Ora ti porto in giro per Roma.
   Giovanni: Tu sei molto gentile!
   P: È un vero piacere per me. Tassì!
   L'autista: Eccomi, signore!
   P: Ci porti a Piazza San Pietro . . . Prenda la via del Corso . . .
   G: Non è quella la Galleria Colonna?
   P: Perbacco, tu sei un vero romano! (all'autista) Attraversi il Ponte Vittorio . . .
   G: Il fiume Tevere!
   P: Assolutamente corretto! Ma tu non hai bisogno di guide!

G: Lei sa che ho studiato l'italiano a scuola.
P: Autista, ci lasci nella Piazza del Pincio. Da lassù potremo ammirare tutta la Capitale.

10. Now is the time for the teacher to acquaint the children with the plan of Rome and with some of its more famous monuments and places of interest.

Related Vocabulary and Patterns of Speech

i bagagli
il baule
la valigia
la spazzola
il pettine

il dentifricio
la sottoveste
il costume da bagno
leggero (leggera)
pesante

scrivere (present)
essere (future)
portare (present)
attraversare

lo spazzolino da denti
qualche cosa d'interessante
qualche cosa di cattivo
credo bene
nel mese di luglio
Che fortuna!

più piccolo (piccola) di . . .
Lei non ha bisogno di . . .
Io ho studiato . . .
Ci lasci . . .
da lassù

Suggested Activities

1. Have children bring in pictures of places of interest in Italy.
2. If possible, arrange for a visit aboard an Italian ocean liner.
3. Have the children pretend they are packing a trunk. One child starts: *Io preparo il baule. Nel baule metto una vestaglia.* Each child adds an article of clothing.
4. In response to *Facciamo una passeggiata per Roma. Che cosa vediamo?* the children tell in Italian what they would see while walking in Rome.
5. Show pictures or post cards of well known Rome monuments and places to visit. See how many the children can name.
6. Place the pictures of the monuments in a bag or box. Have each child pick one and name it.
7. SONG
   Arrivederci Roma

RECREATION AND SPORTS

Introduction

The topic of sports is of great interest to children of this age. It can be used as a motivation not only for the linguistic learnings of vocabulary and structure related to it, but also for further insight into the way of life of Italian families through a knowledge of how they seek fun and relaxation.

For the presentation and development of this topic, teachers will need pictures showing people taking part in various sports and games.

Suggested Procedure

1. Either before introducing the topic, or at any appropriate time during its development, short discussions about sports in Italy may be encouraged and will reveal the following:

    The Italian people, as well as the American people, have a love of sports.

    What the Italian people call *calcio* is soccer in the United States. Some baseball is played in Italy, but it is not as popular there as it is in the United States.

    World famous motor races take place in Italy every year.

    Bicycle racing *corse ciclistiche* is a popular sport in Italy. *Il Giro d'Italia* is a famous bicycle race and a major event. Spectators crowd the roads.

2. Basic to conversing about sports is a knowledge of the structure, *giocare a* plus the game or sport. One way of starting is by bouncing a ball and saying,

    Io gioco alla palla.
    Then in response to,
    Che cosa faccio?
    a child will answer
    Lei gioca alla palla.
    All the forms of *giocare* are reviewed and drilled with *alla palla.*

3. When there is no longer any difficulty in using the verb *giocare* in all persons, the teacher shows the class a picture of a boy playing tennis and says:

    T: Il ragazzo gioca al tennis. (pause)
    Che cosa fa il ragazzo?
    C: Il ragazzo gioca al tennis.

This leads to:

T: Gioca Lei (giochi tu) al tennis?
C: Sì, io gioco al tennis.
No, io non gioco al tennis.

At this stage, every time a child answers a question in the first person, another child should be called on immediately to make the same statement in the third person. For example:

Polite Form	*Familiar Form*
T: Maria, gioca Lei al tennis?	T: Maria, giochi tu al tennis?
Maria: No, signora, io non gioco al tennis.	
T: Luisa, gioca Maria al tennis?	
L: No, signora, Maria non gioca al tennis.	
T: Giovanni, gioca Lei al tennis?	T: Giovanni, giochi tu al tennis?
G: Sì, signora, io gioco al tennis.	
T: Susanna, gioca Giovanni al tennis?	
S: Sì, signora, Giovanni gioca al tennis.	

The expressions *giocare al golf, giocare al calcio, giocare a pallacanestro,* etc., are introduced and drilled in the same way.

4. The directed dialogue is a difficult drill but one which develops the ability to think in the foreign language by requiring quick comprehension and spontaneous restatement of a structural pattern. For example:

Polite Form	*Familiar Form*
T: Maria, mi domandi se io gioco al golf.	T: Maria, domandami se io gioco al golf.
M: Gioca Lei al golf?	M: Giochi tu al golf?
T: Sì, io gioco al golf. Luigi, domandi a Giovanni se egli gioca al baseball.	T: Sì, io gioco al golf. Luigi, domanda a Giovanni se egli gioca al baseball.
L: Giovanni, gioca Lei al baseball?	L: Giovanni, giochi tu al baseball?
G: Sì, io gioco al baseball.	G: Sì, io gioco al baseball.
T: Giovanni, domandi a Carlo se egli gioca a pallacanestro.	T: Giovanni, domanda a Carlo se egli gioca a pallacanestro.

G: Carlo, gioca Lei a pallacanestro?	G: Carlo, giochi tu a pallacanestro?
C: No, io non gioco a pallacanestro.	C: No, io non gioco a pallacanestro.

The directed dialogue used in this way (in "round-robin" fashion) changes the pace and helps sustain interest.

5. Words and expressions dealing with sports *(pescare, cavalcare, montare in bicicletta, pattinare)* may be taught through the use of brief descriptions in Italian of appropriate pictures. The seasons are brought into the conversations to add variety and for review.

   Che fa Lei in estate? (fai tu)
   In estate io nuoto e pesco.
   Che fa Lei in autunno?
   In autunno io cavalco e gioco al calcio.
   Che fa Lei in inverno?
   In inverno io pattino.
   Che fa Lei in primavera?
   In primavera gioco alla palla, gioco al tennis e gioco al baseball.

6. An important pattern to master with the sports vocabulary is *sapere* plus an infinitive. This pattern was introduced in the topic on toys but is important enough to be thoroughly reviewed at this time. The following shows how the teacher may conduct the conversation in such a way as to give as many children as possible the opportunity to use the pattern in one of its basic forms. At first, the teacher may have to do some prompting. When she does, the child should be required to repeat the response correctly.

   T: Io so giocare a pallacanestro.
   Io so giocare al tennis.
   Io so giocare al golf.
   Io non so giocare al baseball.
   Giovanni, sa Lei (sai tu) giocare al baseball?
   Giovanni: Sì, signora, so giocare al baseball.
   T: Maria, sa Lei (sai tu) giocare al baseball?
   Maria: No, signora, non so giocare al baseball.
   T: Chi sa giocare al baseball?
   Giorgio: Io! Io so giocare al baseball.
   T: Chi sa nuotare?
   Luigi: Io so nuotare.
   T: Luisa, sa nuotare Maria?
   L: Sì, signora, Maria sa nuotare.

T: Giovanna, domandi (domanda) a Filippo se egli sa giocare al tennis.
G: Filippo, sa Lei (sai tu) giocare al tennis?
F: Sì, Giovanna, io so giocare al tennis.

7. Before teaching the following dialogue, the teacher explains in Italian that John and George are telling each other where they plan to spend the summer vacation, what they plan to do, and which sports they prefer.

   Giovanni: Dove vai a passare le vacanze estive, Giorgio?
   Giorgio: Alla spiaggia; e tu?
   Giovanni: In campagna. Preferisco la campagna perchè mi piace giocare al tennis ed al golf.
   Giorgio: Io preferisco la spiaggia perchè mi piace nuotare.
   Giovanni: A ciascuno il proprio gusto. Arrivederci, Giorgio.
   Giorgio: Arrivederci, Giovanni.

8. When the teacher is reasonably sure that the vocabulary and patterns of this topic have been mastered to the extent that they can be readily understood when heard, and accurately used in conversation, she may present the following paragraph as an exercise in reading. The teacher follows the procedure outlined in the section on Reading.

LE VACANZE ESTIVE

È il mese di luglio. I ragazzi sono in vacanza. La famiglia Rossi va alla spiaggia. La famiglia Vinci va alla campagna. Giovanni Rossi sa nuotare. Maria Vinci sa nuotare anche lei. In campagna, Giorgio Vinci gioca al tennis ed al golf. Luisa Vinci sa giocare al tennis ma non sa giocare al golf. Ci si diverte tanto durante le vacanze estive.

9. Finally, when the children can read the paragraph with good pronunciation and intonation, the writing exercise may be tackled. The teacher requires the children to copy the paragraph in 8 above (all or part, depending upon extent of previous writing experience). She then selects a sentence or two for dictation practice.

Related Vocabulary and Patterns of Speech

nuotare
pescare
le vacanze estive
in vacanza
alla spiaggia
in campagna
pattinare
giocare al tennis
giocare al baseball
giocare a pallacanestro
giocare al golf
durante
giocare al calcio
cavalcare
montare in bicicletta
a ciascuno il suo gusto

Suggested Activities

1. Children collect and label pictures of various sports and games.
2. The teacher places her assortment of sports pictures on her desk and calls on each child to choose one and tell about it in Italian.

   Maria è alla spiaggia.
   Giovanni gioca a pallacanestro.

3. GAME

   A child is called on to act out in pantomime participation in a sport. He asks:
   Che cosa faccio?

   Another child is called on to say in Italian what he thinks the actor is doing.
   Lei gioca (tu giochi) al tennis.
   Lei nuota (tu nuoti).

4. POEM

   "Vento di Primavera" *(Scuola Italiana Materna)*

   Si vedono i monti brillar nell'azzurro
   cantano gli alberi un loro sussurro;
   i suoni dell'acqua son dolci e vicini,
   primavera è venuta; allegri bambini!
   Puccini

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